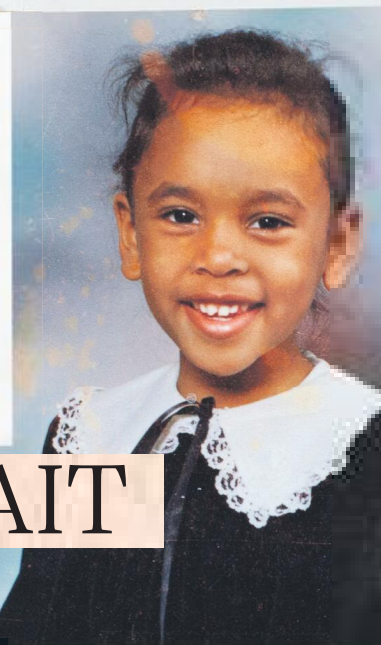


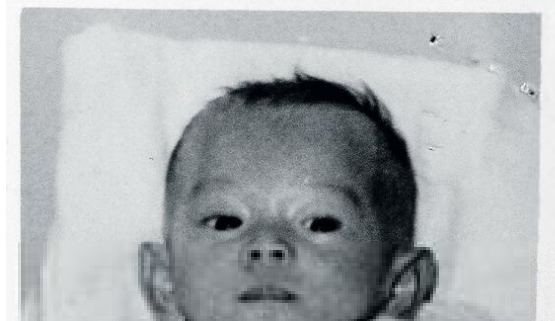
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# the new review



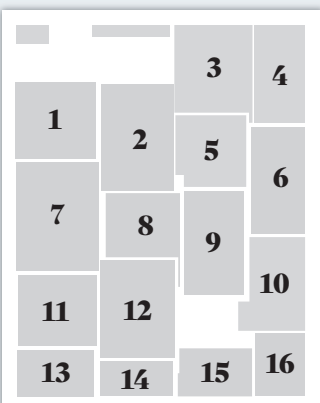
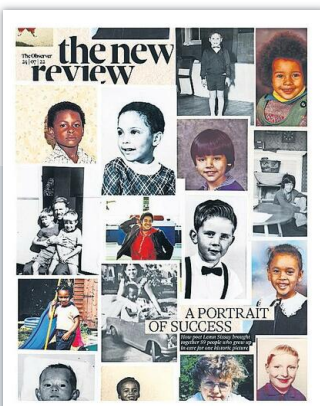
## A PORTRAIT OF SUCCESS

*How poet Lemn Sissay brought  
together 59 people who grew up  
in care for one historic picture*





# Agenda



## On the cover

Childhood photographs of:

- 1 Stanley J Browne
- 2 Clare Gorham
- 3 Barrie Sharpe
- 4 Axa Hynes
- 5 Keith Saha
- 6 Paolo Hewitt
- 7 Allan Jenkins (on the right)
- 8 Olumide Popoola
- 9 Martin Figura
- 10 Michelle Brown
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- 12 Sylvan Baker
- 13 Lucy Sheen
- 14 Kriss Akabusi
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- 16 Paul Cookson

*The finest writing every Sunday for  
arts, science, politics and ideas*

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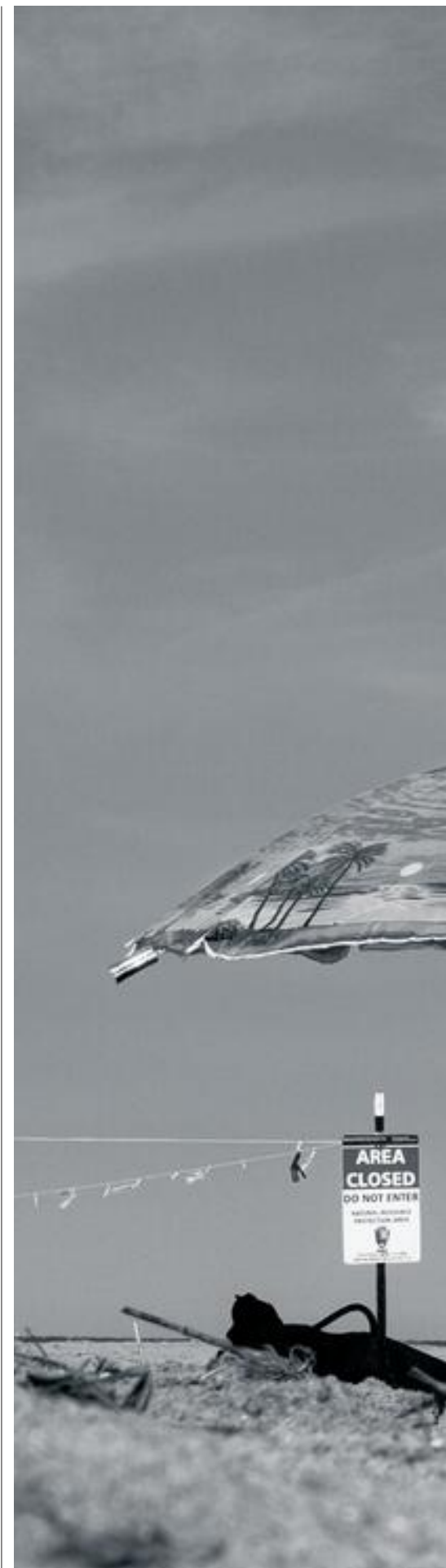
- ◆ **Big tech** The rise of China's internet tycoons... and what comes next. By Lulu Chen
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## The big picture

Eric Reade's shot of a couple on Rockaway Beach, New York, is part of a series celebrating the boldness and easy intimacy of lovers by the sea



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observer.co.uk





No one likes a show off, but you can make exceptions on the beach. Playfulness is priced in. The photographer Erica Reade came across this couple's head-in-the-sand strategy for even tanning on the Rockaway peninsula in the south of the New York borough of Queens in 2017. By then, Reade had been photographing couples on New York beaches for a couple of years.

It began in May 2015 at Fort Tilden beach on the first warm day of the

year, when she noticed a couple in front of her, bodies entwined, reading books. Their easy intimacy intrigued her, and she snapped a picture with the film camera she had in her bag. After that, when the sun was out, Reade went in search of "all the ways in which people show each other affection on the beach, when they are so much freer and bolder than anywhere else in the city, entangled and asleep on their towels, or canoodling in the water."

The result, *Beach Lovers*, first an online series, now a part-crowdfunded book, is never voyeuristic. Rather it is a personal tribute to the range of human relationships, loving or lusty or companionable, that are enabled by sand and sea and free time. These days no sun-drenched beach idyll is innocent of anxieties about a climate-threatened future, but where there is human warmth there is also optimism. "It was only a few

years into the series," Read notes, "that I admitted to myself that I was also searching for myself in this work. I'd been looking for the very connection that I hoped my photos were communicating to others. It can be easy to get jaded about love and humanity living in New York and this series gave me hope when I didn't have any." **Tim Adams**

*Beach Lovers* by Erica Reade is published by Daylight Books

*Headstand High, Fort Tilden Beach, Queens, NY, 2017.*  
Erica Reade



ON MY RADAR  
IAN MCKELLEN

The actor Ian McKellen was born in Burnley, Lancashire in 1939. He has received seven Laurence Olivier awards, a Tony, a Golden Globe and a Screen Actors Guild award. His screen credits include *Richard III*, *Gods and Monsters*, *The Lord of the Rings* and the *X-Men* franchise. In 2019 he celebrated his 80th birthday with an 80-date tour of his one-man show *Ian McKellen on Stage*. This summer he will play Hamlet at the Edinburgh fringe with the Edinburgh Festival Ballet Company, 2–28 August, at Ashton Hall, Saint Stephen's.



## Classical

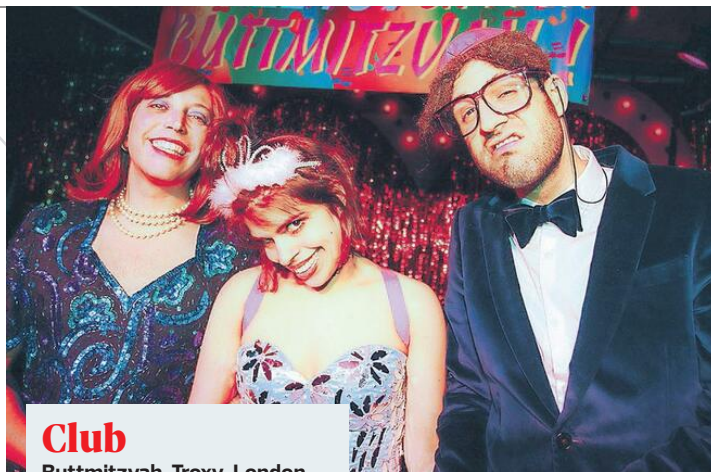
## The BBC Proms

The Proms are one of the nation's cultural glories. The Albert Hall may not have the best of acoustics, but with the seating removed from the ground floor, something radical occurs. The audience leaning on the front rail have the cheapest (£6) and the best of places. The nob's way back in the comfy boxes pay most (about £100), and miss the subtle notes. Levelling-up par excellence. This year I'm away but it doesn't matter too much. Each concert is broadcast. Bless the BBC. When I'm back, I have tickets for András Schiff's performance of three Beethoven sonatas [4 September] and can't wait.

## Gig

## Years &amp; Years

I don't get to many music concerts, so it was an unusual thrill to be invited to this one. Previously, I'd only seen Olly Alexander acting up a storm in Russell T Davies's *It's a Sin*. On stage, clad in daring, shiny gear reflecting the spotlights into the eyes of his adoring fans, he is a classic pop performer. He sashays from the wings, seems to spot a favourite in the audience, grins a seductive smile, an invitation to us all to be entranced for the next hour and a half. It worked for me.



## Club

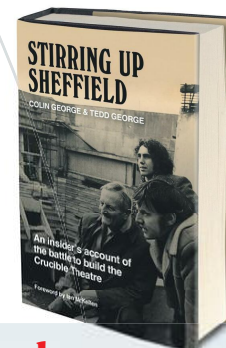
## Buttmitzvah, Troxy, London

Traditional gay nightclubs can be daunting, but these days there is the gentler sort of late-night fun for gay folks and their straight friends: witness Buttmitzvah. I first attended last year, guest at a faux rite of passage for the child of the "Rimmer family", who greeted me at the door with half a bagel and a broad smile. Then we danced together to Jewish music and watched the showgirls and boys on stage. Look out for the Rimmers. They know how to give a gay boy a good time.

## Drama

## Passion Play, Oberammergau, Germany

When the plague hit Europe but all but bypassed this Bavarian village, its residents decided to give thanks, not with prayers but by putting on a play! Folks after my own heart. They've been doing it every decade since. To sit with 5,000 other pilgrims in May this year, in the theatre designed by Eiffel (of the Tower), was overwhelming. There was a 50-piece orchestra, as many in the choir, and 800 actors – amateur theatre-lovers all born or bred in the village. You've got till October for this most unique of theatre experiences – or wait until 2030.



## Book

## Stirring Up Sheffield: An Insider's Account of the Battle to Build the Crucible Theatre by Colin George and Tedd George

With Edward Petherbridge I was the first actor on the stage of the Crucible when it opened in 1971. The story of how the theatre got built is inspiring, as told by the late Colin George, its first director, with the help of his son, Tedd. *Stirring Up Sheffield* plots the intrigues, arguments and betrayals that Colin had to surmount to eventually create Britain's finest theatre, some – including me – would say. I treasure the Crucible as an example of how regional theatre can surpass national institutions. This book tells it all. Against hefty opposition it won this year's Theatre Book prize.



## Transport

## Thames Clippers

Since the Thames Clippers service [now Uber Boat] set sail in 1999, I've watched their stately catamarans motor past my back-door windows in east London. I was one of their very first passengers and now am a regular. The most reliable way to cope with traffic and weather is to sail into town, always on time. Computers agree. Although I always have something to read when I'm on the tube or a bus, onboard a Clipper I never open it, enthralled by iconic landmarks, spied through the (sometimes rain-stained) windows. It always makes me feel I'm on holiday.





# Tory death-priests have our lives in their hands

## Stewart Lee



**D**ear Jim'll. Please can you fix it for me to a) Go all upside down in a Typhoon plane like in *Top Gun*; b) Go in parliament drunk with my best friend Nadine and shout "boring" at the square politicians; c) Have a massive party with all food in a massive stately home for free; d) Give all my friends lordly old-sounding titles like in *Game of Thrones*; e) Get Winston Churchill's autograph. I haven't heard about any of the bad stuff relating to you by the way, so jog on! Yours Boris Piccaninny Watermelon Letterbox Wall-Spaff Deep-State Letterbox Johnson (58 years old)." Well done. Now go. Go. Can you just... Just go. Go. Don't start playing the piano. There are your shoes. Have you got your water bottle? Go. Just go.

I believe it was I who wrote, in this column on 19 August 2018, before the Brexiter foreign secretary Boris Johnson was even prime minister, "Those in positions of power – journalists, fellow Conservative party members wondering how things will pan out, people biding their time on the divided opposition benches, trembling television presenters in search of 'balanced arguments' in the face of blatant lies and transparent manipulation – know what this incubus is and what it is doing, and how it is prepared to put our futures at risk to achieve it. And yet they do not hold Boris Piccaninny Watermelon Letterbox Johnson to account. They will not shrink Boris Piccaninny Watermelon Letterbox Johnson to snuff box size and sink him into the black lake of legend where he belongs. They will have to live with their failure. And, sadly, so will we." Though I take no pleasure in having so conclusively predicted the chaos Johnson would ultimately unleash, I am happy to be paid twice for the same 117 words.

Johnson leaves behind him a Conservative party stripped of talent, containing only psychopaths, compliant yes-people loyal to an egomaniac, and those too tarnished and damaged to seek gainful employment elsewhere. It is like the worst lineup of the Fall ever. And I speak as a fan. Now the party must dredge a solid from the chodbin to serve as a leader, like a plumber reaching down into a blocked toilet bowl hoping he can scoop out

a clump of filth firm enough to sculpt into the shape of something presidential, a poodoo doll for the European Research Group's proto-fascist plans.

One of the few good things about the delayed climate change inferno finally sweeping fatally across the frazzled UK is that it may focus the minds of those involved in the idiotic moron burlesque of this year's Tory party leadership hustings; a sick medieval ritual where bits of rotten meat on sticks, covered in black flies and alive with grey maggots, are waved in front of baffled peasants who have no say in which one will finally be garlanded with flowers by a secret cabal of geriatric life-hating death-priests, or the Conservative party membership as you call them.

**A**t the start of the week the British far right's anti-woke candidate of choice, the equal-opportunities offender Kemi Badenoch, was unable to commit to the 2050 net zero target, still hung up on the idea that it was uncompetitive to lead the world on this issue. We will need to be competitive when we are bartering our teeth for old bits of melted Tupperware full of boiled urine in a scorched wasteland of soggy asphalt and bent railway tracks. And when everything is on fire again next year, will we still be sending refugees to Rwanda if they arrive from a burned-out village inside the M25?

"Hello. This is reception. Just a quick call to let you know your bed is on fire." As Britain finally got its belated climate crisis wake-up call, the stupidity of wasting any time debating penises, toilets, wokeness, the Rwanda dead cat, and redoing Brexit, whatever Brexit is supposed to mean this week, was exposed. There is only one real issue. The imminent death of all life on earth. Then there's a massive drop off before you hit the next most important thing, the even more imminent cost of living crisis. Then everything else is irrelevant. Everything will die. Everything. Enjoy your anti-woke toilets. Twats.

And yet... The *Daily Mail* ran a think piece blaming the Met Office for "spreading alarm and scolding us with doom-laden lectures" by someone called Stephen Robinson, his role as a "speech writer and consultant" for "companies operating in the energy sector" glossed over; luxury communist Ash Sarkar winced patiently, as if at a foolish baby, on *Jeremy Vine* as TalkRadio's Mike Parry trashed net zero and cited Romans seeing sunspots and growing vines in Scotland or something; and the *Daily Telegraph's* Christopher Hope, whom no one addresses by his nickname of "Chopper", appeared on Sky News blaming the wildfires on someone dropping a cigarette. Repeatedly? All over the country?

The pursuit of false balance in the climate change debate (there is no debate) finally drove even the BBC placeman Andrew Marr into the accommodating arms of LBC, where he now bleats truth to power like a heroic lamb: "I for one have had enough of being told by pallid, shadowy old businessmen and lazy, ignorant hacks and sleazy lobbyists – who aren't real scientists, any of them – that the science is wrong, and that what is happening, isn't happening. Enough... And if you don't believe me go outside, why don't you, and have a brisk walk right now." Andrew! Calm down!! Don't have a brisk walk!!! And for God's sake don't try to work out your frustrations on the rowing machine!!!! We need you!!!!

Only 4% of the Conservative party members, who choose our next prime minister, say hitting net zero is one of their top three priorities. It's too late isn't it? We are already dead.

Edinburgh fringe shows, and dates for the 2022/3 show, Basic Lee, are all on sale; [stewartlee.co.uk/live-dates](http://stewartlee.co.uk/live-dates)

*Will we still be sending refugees to Rwanda if they arrive from a burned-out village inside the M25?*

Illustration  
by  
David  
Foldvari







## The grid

### The stage in miniature

In the Regency and Victorian eras, when theatres were filled with melodramatic plays and operas inspired by the Gothic revival, children and adults could recreate these dramas in their parlours using miniature wooden theatres. Fourteen of these are on display at Strawberry Hill House, which was created by Horace Walpole, author of the world's first Gothic novel, *The Castle of Otranto*. "They were fun," says Strawberry Hill director Derek Purnell. "There would have been singing and music going on. I'd say they were quirky, but then Strawberry Hill is a very quirky house, so they sit very comfortably in the setting." Kathryn Bromwich Pollock's Toy Museum presents *Cardboard Gothic: Damsels, Demons and Heroes* at Strawberry Hill House, Twickenham, until 14 September; [strawberryhillhouse.org.uk](http://strawberryhillhouse.org.uk)



## The Simone Lia cartoon





## Q AND A

**Brenda Hale**  
Retired judge, 77

*The former supreme court president on the government's Rwanda plan, her star status among law students and her latest brooch*

Brenda Hale is a British judge who served as president of the supreme court of the United Kingdom from 2017 until her retirement in 2020. In 1984, she became the youngest person to be appointed to the Law Commission. In 1999, she was only the second woman to be appointed to the court of appeal. It fell to Lady Hale, in September 2019, to deliver the judgment of the supreme court in the matter of the Queen's prorogation of parliament on the advice of Boris Johnson. The court ruled that the prorogation was unlawful and the spider brooch Hale wore on that fateful day became one of the most famous fashion accessories in history. Her memoir, *Spider Woman: A Life*, is now out in paperback.

**How did you find the experience of writing *Spider Woman*?**

All my other books were about the law, published by legal presses. Writing about me, and my feelings, was not something I'd done before. I found working with my editor, who got me to open up more about myself, fascinating.

**You used to have to be very careful, even guarded, in interviews. Do you feel more able to speak freely since your retirement from the supreme court?**

I can express opinions to a much greater extent than was proper when I was a serving judge. But I'm also very conscious that I don't want to make life difficult for my successors, who have a hard job to do, and that I don't want to get involved in party political controversies, because I'm not a politician.



**The law is currently much in the news. What do you make of the barristers' strike?**

There has been a long period of underinvestment in the justice system. This has affected public funding for legal services, which is one of the things that's affecting barristers. Another is underfunding of the court infrastructure. A lot of the court buildings are in a sorry state of dilapidation. Then there's the underinvestment in prisons and the probation service. Every aspect of the system has been starved of resources for a very long time. It's hardly surprising that the people who work in it are getting frustrated.

**How do you see the European court of human rights' intervention in the planned deportation of refugees to Rwanda, something that seems to have revived the government's plans to repeal the Human Rights Act?**

Well, the government is not currently proposing to remove us from the European convention on

human rights, which means that we have to provide effective domestic national remedies for breaches of those rights, to allow individuals to petition the European court of human rights in Strasbourg and to abide by its judgments. But since 2010, the government has been talking about doing something with the Human Rights Act. The Rwandan interim measure, which is what it's technically called, may or may not have prompted the very speedy publication of the introduction of a bill [that proposes changes to the Human Rights Act], but it was all on the cards anyway.

**Would you be disappointed if such legislation was passed?**

The Human Rights Act is a perfectly good piece of legislation. There's absolutely no need to scrap it and doing so is almost bound to mean many more cases having to go to the European court of human rights and more cases that the United Kingdom will lose.

*I did not know the political affiliations of my colleagues on the supreme court and I think that's a very good thing*

**What was it like for you to watch the US supreme court overturning of *Roe v Wade*, a decision that makes abortion illegal in some US states?**

The United States has a written constitution, which means that some of the legislation the elected parliament wishes to pass may not be constitutional. The ultimate power is in the hands of a court, which can rule whether it is, or is not, constitutional. The United Kingdom doesn't have a written constitution, so all we [the courts] can do is try to make sure that the government sticks within the limits of what the law allows. I don't know any UK judge who wants the power to strike down legislation. We're content with a much more limited role and one of the reasons for this is that we're not appointed because of our political affiliations. I did not know the political affiliations of my colleagues on the supreme court and I think that's a very, very good thing. One looks with a certain amount of dismay on things in the United States.

**What about the overturning of *Roe v Wade* itself?**

It's a very backwards step, one that certainly damages women's autonomy over their own bodies. I don't think abortion is easy. I think it's a really serious moral issue. But in my view, that moral question is for women to answer.

**How did you feel on the morning of 24 September 2019?**

I was just anxious that we should announce our decision, and very clearly, so everybody could understand what we'd decided and why. We'd worked very hard to hear the case quickly and to decide it quickly. I definitely wasn't thinking about what people might read into my brooch.

**Is it true your former students nicknamed you the Beyoncé of the legal world?**

I think it was the website Legal Cheek that called me Beyoncé. The reason for it is that, on the whole, law students like my judgments. Obviously, they don't agree with every word I say. But when I go into universities, there's a lot of enthusiasm. I've asked them why and they say that they're clear and readable.

**What was the last piece of jewellery you bought or were given?**

I was given a brooch by the United Kingdom Association of Women Judges to mark my retirement from the supreme court. It was a specially commissioned piece. It's... a scorpion. **Interview by Rachel Cooke**

*Spider Woman: A Life* by Brenda Hale is published in paperback by Vintage (£10.99). To order a copy for £9.34 go to [guardianbookshop.com](https://guardianbookshop.com) or call 020-3176 3837



‘I’d love to see  
someone defend  
free speech  
for leftwing  
activists’

Portrait by  
Matt Crockett





*As she prepares for the back-to-full-strength Edinburgh fringe, comedian Josie Long talks to Michael Hogan about moving to Glasgow, being diagnosed with ADHD, and why she's trying to convince people not to vote Tory*

**J**osie Long, 40, had what you might call an eventful lockdown. She gave birth to her second daughter, she and her partner, fellow comedian Jonny Donahoe, relocated 400 miles from their home in east London to Glasgow and, as if that wasn't enough, she was diagnosed with ADHD.

Long grew up in Kent and started performing standup aged just 14. She won the BBC New Comedy award at 17 before heading off to Oxford University to study English. After graduating, she returned to the standup circuit and was named best newcomer at the Edinburgh festival fringe in 2006. She's since become the first woman to be nominated for the Edinburgh comedy award three times, and is a podcaster, playwright, microbudget film-maker, co-founder of the education charity Arts Emergency and a regular on Radio 4.

Next month, Long returns to the Edinburgh fringe for the first time in three years with her new standup show, *Re-enchantment*. When we speak, she's taking a break from putting the finishing touches to writing the show – a task she's juggling with childcare and her other various projects. She'd be well within her rights to be tetchy and frazzled, but is warm, friendly, impishly funny – and bubbling with passion.

**What have you made of the past few weeks in politics?**

You have to take your pleasures where you can. We all know the Conservative party is a many-headed hydra, and that if you kill one head, a new one pops up which is probably worse than the last. But it's still delightful to think about Boris Johnson not getting what he wanted for the first time in his life.

**What's your dream scenario for UK politics over the next few years?**

I'd love to see Scottish independence. I fully appreciate that I've only just arrived in Scotland and don't have the right to have a strong opinion, but for me, the Labour party has abandoned any

hint of a progressive, radical agenda and the Tory party is an untrainable monster. So I'm pinning hopes on the utopian dream of independence.

**What prompted the move to Glasgow? Did your love of Scottish indie-pop draw you there?**

Partly! I've been wanting to move for about 10 years. I love the history of Glasgow, the architecture, the people. I feel very romantic about Clydeside... it's got that living memory, a connection to this incredible social history. I do idealise the place, but part of my new show is about how you make your own reality in your mind. I couldn't make the reality of living in England work in my mind any more.

**What are the themes of your new Edinburgh show?**

There are three main themes. The first is what it means to find your home, and my feeling of alienation from Kent, where I grew up, and the political culture of the past 10 years. The second is my desire to reconnect with nature and beauty. The third part is about the horrific things the government are doing, and begging people to not be critical of people who are radical enough to fight them. There are also good bits about school debating, parenting, ADHD and the infestations in our flat. Something for everyone!

**What are you infested with?**

We've got the lot. Mice, moths, beetles, pigeons in the roof. But it's still a paradise to me.

**What will it be like performing at Edinburgh festival as a Scottish resident for the first time?**

Interesting, because I'm going to commute by train and my show is in the afternoon, to fit around childcare. My seven-month-old won't take a bottle, which is shocking. She's an anti-feminist who doesn't want her mother to work.

**What do you make of the recent backlash against the fringe, accusing organisers of mismanagement?**

Well, I agree that not bothering to do the [ticketing] app this year is really unhelpful. But I am emphatically not spurning the fringe. Some newer acts are making comedy

content for online instead, but that was ruined for me because I was an early target for online abuse. In the mid-00s, certain forums were sort of unhinged in their hatred of me, which was quite formative. I'll never feel as safe or as free online as others might. I prefer making content for an audience I can see.

**You were diagnosed with ADHD in lockdown. How did that change your view of yourself?**

Basically, what I learned was that standup helped me to function. Comedy and intense exercise were how I'd managed to cope [with ADHD]. Standup gave me clarity of focus and deadlines and made my brain feel good. When suddenly that was gone, I was living in fog. That led into anxiety, panic and sleeplessness. With my structures taken away by the pandemic, I just felt like everything was impossible. And then I saw a friend of mine who's a successful cartoonist, posting about ADHD on social media, and I was: "Oh fuck, this is exactly what my life is like." It's quite embarrassing, learning about it via Instagram memes.

**How has ADHD impacted on your comedy career?**

It definitely helps in writing jokes, because it's all about being observant and your brain making unusual, fast connections. But at the same time, I feel so sad, because if I'd had medication or even an understanding of what it was, life might have been easier. I might have blown hot and cold, or appeared rude or lazy without realising. I wish I'd known when I was eight, but that's the way life has panned out.

**How is Arts Emergency going? Are we in more of an emergency than ever?**

It's brutal. The very fact that they're saying "If your university course isn't instantly profitable, it's of no value" is so inane and ignorant. The benefits of education for society are diffuse, not just measured in a very quick financial transaction for one individual.

It's despicably anti-intellectual to be closing humanities courses. The infuriating thing is that this has been coming since 2010. One of the first things the Tories did when they came into power was remove the block grant for the arts and humanities. We've been desperately trying to convince people to not vote Conservative. If they'd turned against the government even just three years ago, maybe things would be different. But I'm trying not to be bitter; I'm saying: "Welcome, comrades, welcome."

**You went to Lady Margaret Hall at Oxford – as did Nigella Lawson and Michael Gove...**

Oh no, I didn't know Gove went there. They kept that quiet. But Nigella is pretty cool, considering. Actually, one of the most famous alumni from my college is Samuel West, who is not only a brilliant actor but a very good birdwatcher and an absolute diamond comrade. So I see your Michael Gove and raise you a Samuel West!

**Your debut collection of short stories is published soon. What can you tell us?**

They're all written in the first person, quite intense but wide ranging. Some are about how rigged the country is, some are about romance, some are about climate change. And some are about getting a bleak sort of revenge on bad ex-boyfriends of mine [laughs].

**Who are your writing influences?**

Raymond Carver is still, to my mind, the best short story writer of all. Dan Rhodes is super under-appreciated. I love George Saunders, Leonora Carrington and Jean Rhys. More recently, I've read two incredible story collections: *Get in Trouble* by Kelly Link and *Drinking Coffee Elsewhere* by ZZ Packer.

**Would you defend free speech for the likes of Jimmy Carr, Dave Chappelle and Ricky Gervais?**

I'd love to see someone defend free speech for leftwing activists, rather than these rich men who don't read, who don't care about the effect their words might have on people, and cling to really flimsy excuses about irony or the nobility of their jokes. What you actually can't do is say genuinely anti-establishment things, because if you do it with a platform, even if it's mild, the *Daily Mail* will come for you so fucking hard, you'll have a breakdown. And if you do it without a platform and you're deemed an activist, they've put powers in place which mean you can be pre-emptively arrested.

**When did you first realise you could make people laugh?**

I was about eight, about 5ft 5in tall and quite overweight. I was very aware of being big and awkward, but realised I could deflect it with laughter. I also remember the first time I made proper friends and how we'd make up silly shit together. That's what I'm still doing now – trying to share something and laugh together.

*Re-enchantment is at Monkey Barrel, Edinburgh, 4-28 August, edfringe.com*

Performing in London, 2016.







# ‘Every one of us has a different story’: a portrait of care system success

The poet and performer Lemn Sissay, with the help of London’s Foundling Museum, has realised his dream of gathering athletes, artists, CEOs and others who, like him, spent part of their childhoods in care. The result is a historic photograph created partly to inspire young people in care today. **Claire Armitstead** joined them on the day of the shoot and, over the next eight pages, they recount their stories





**Portrait by  
Suki Dhanda**

‘**I** once was Christopher Goldsmith,” reads a poem, neatly typed out on one side of a piece of A4 paper. On the back another poem is handwritten, composed on the train into London this morning, fresh on the page. They’re part of a poem-a-day project by their author Paul Cookson, who was born in the north of England and adopted shortly afterwards by a family in

Essex. “Christopher Goldsmith lived for a month,” he writes, “then quietly died, slipped away/ Almost never existed... Christopher died so that I might have life/ and have it more abundantly.”

Cookson is one of the success stories of the UK’s care system. He was the eldest of three adopted siblings, all from different families. They were happy, he says. “None of us have ever gone back to look for our birth families.” But his writing

tells a subtly different story: “And so, nearly half a century later/ nearer to the end of the journey/ than the beginning,/ those questions arise/ and may remain unanswered/ but arise anyway.”

The clamour of questions is almost deafening at London’s Foundling Museum one sunny July morning, when 59 people who, for many different reasons, spent all

*Continued overleaf* ➤➤



»» Continued from page 11

or part of their childhoods in care, gather for a historic photocall. The project is the brainchild of poet and activist Lemn Sissay, himself a graduate of the system, who wanted to create an image of successful lives as an inspiration for the many thousands of children struggling in care today. "I've collected a lot of names along the way and almost everyone I asked said they would come if they possibly could," he says. They include Olympic medallist Kriss Akabusi; novelist Jeanette Winterson; the comedian and *Observer* columnist Stewart Lee, and the Turner prize-nominated photographer and film-maker Zarina Bhimji.

"The way I see it, this should be something for people who are going through the system. Where they are, we have been; where we are, they can go," says Akabusi who, like several others in the room, found his way through by joining the army. "It taught me the middle-class way of life: how to lay a table and make a bed and eat with a knife and fork. These are social graces that help us to move on."

*Antiques Roadshow* star Lennox Cato has travelled up from Kent with his immaculately behaved labradoodle, Tilly; poet and playwright Louise Wallwein has come from Manchester with her support dog, Maisie, who is so overexcited that she gets through a whole packet of placatory doggy treats. Wallwein, who received an MBE in 2018 for services to spoken word poetry, had been in 13 homes before writing her first play at 17. Cato was born on the Caribbean island of Grenada and adopted as a baby by white parents in Brighton, along with his brother. He followed his dad into the antiques trade. He loved his parents, he says, "but

at the time there were no black kids around. My sisters lived in London with my blood parents in a black world".

"Every one of us has a different story," says Sissay, beaming around the room in a shirt that is playing catch-up with the sun. Johanan Walker enthusiastically nods. "We usually get the narrative told about us so it's nice to tell it ourselves," she says. She was taken into a mother and baby unit as a 12-year-old mum, and had to fight to keep her daughter. Her experience of finding herself homeless and powerless after leaving care inspired her to start a campaign, calling4gr8ness.org to support young care leavers in the same predicament.

One thing many share is dark memories of the shame and stigma they suffered. "Lemn was the first person I saw on stage talking about being care-experienced and it blew my mind," says comedian, actor and writer Sophie Willan, best known as the creator and star of Bafta-winning BBC Two series *Alma's Not Normal*. "I always thought it was something I had to hide. He made me realise that it could be a strength not a hindrance." She's now a patron of the Bolton charity Backup North West which helped her get her first flat when she was 17.

"If I told someone I was in care, their handbag would move to the other side," jokes Luis De Abreu, who made his escape through acting and is now principal of the dance and music theatre conservatoire he joined after dropping out of school at 15. The summer variety show he's directing with his students at Bird College, in Sidcup, south-east London, includes a song from the pickpocketing musical *Oliver!*, poignantly titled *Boy for Sale*.

Charles Dickens's orphan *Oliver Twist* is one of scores of names

plastered over the walls of the room where the volunteers gather for coffee and biscuits before the shoot, along with James Bond, Jane Eyre, Han Solo and Huckleberry Finn. The installation, *Superman Is a Foundling*, is another of Sissay's initiatives, drawing attention to the ubiquity of the orphan in popular culture, and it momentarily shocks the poet and performer Luke Wright to find his own history reflected in a literary trope. "I'm not sure what I think of this," he says, anxiously, before concluding that, if Lemn did it, it must be OK.

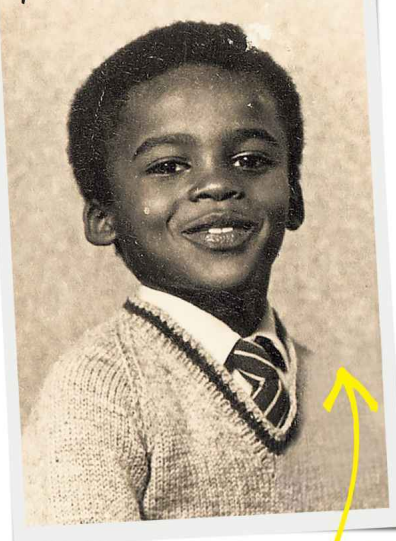
There are a lot of big emotions flying around the room. Several people point out that they are the lucky ones – anyone who has been in a care home will know many who fell by the wayside. Ben Ashcroft, the author of a memoir titled *Fifty-One Moves*, was nearly one of them. That's the number of times he was relocated between 11, when he and his brother were abandoned by their mother, and 17, when he decided he had to pull himself together. During that time he also became a drug addict and notched up 33 criminal convictions, he says. He's now a fellow of the Royal Society of Arts and founder of a campaign group Every Child Leaving Care Matters.

In a sea of brilliantly coloured fabrics – never has clothing seemed more important to the story we tell of ourselves – TV producer and editor Janet Lee looks particularly confident in jazzy reds, hot oranges and cheeky pinks. But don't be fooled, she says. "If we spent long enough with each other, we'd probably all start crying. Fortunately we're all busy people, so we have to rush off." And suddenly they're all gone, a fleeting crowd of one-offs, whose generosity with their time and their stories has created an indelible image.

## Olympians and beyond Pen portraits of the 59 participants

Interviews by  
Killian Fox

Kriss Akabusi



**Nze Kriss Kezie Akabusi MBE**

Olympic silver medallist  
(picture key number 21)

When he was four, Kriss Akabusi's parents returned to Nigeria, leaving him alone in the UK with his younger brother. They moved between several foster placements before entering a children's home. Akabusi joined the British army aged 16 and later embarked on a glittering athletics career as a sprinter and hurdler.

**Michelle Brown**

Psychodynamic psychotherapist  
and director of Integrated Minds and  
Artists on the Couch (50)

"The view of care leavers is typically: unable to achieve a higher education, expected to fail in life," says Michelle Brown, who went into care at 11 and was "hugely let down" by her local authorities – she was left on the streets aged 15 after one of her foster carers relocated. "Many of us who stood at the Foundling Museum have had to battle our way through systemic failures and discrimination. Today we stand proud as care leavers and remove society's stigma." Brown

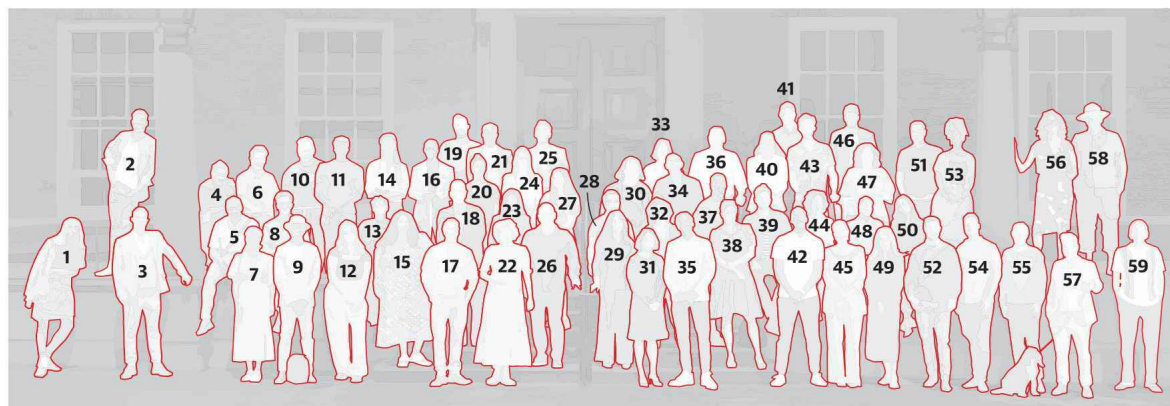
Michelle Brown  
and Axa Hynes

Michelle Brown, left,  
with her foster sister  
Axa Hynes.



### In the photograph

1 Tarell McIntosh 2 Stanley J Browne 3 Ben Ashcroft 4 Pete Turner 5 Alex Wheatle 6 Paul Cookson  
7 Akiya Henry 8 Philip Sinden 9 Ronnie Archer-Morgan 10 Stewart Lee 11 Derek Owusu  
12 Sophia Alexandra Hall 13 Kasmira Kincaid 14 Siroun Button 15 Annalisa Toccara  
16 Lennox Cato 17 Chris Wild 18 Allan Jenkins 19 Keith Saha 20 Olumide Popoola  
21 Nze Kriss Kezie Akabusi 22 Sophie Willan 23 Meera Mistry 24 Natalie Hirst  
25 Martin Figura 26 Luis De Abreu 27 Jenny Bagchi 28 Lucy Sheen 29 Zarina Bhimji  
30 Marcus Clarke 31 Sanna Mahmood 32 Jeanette Winterson 33 Lucy Reynolds  
34 Bruce Oldfield 35 Lemn Sissay 36 Mark Riddell 37 Sylvan Baker 38 Clare Gorham  
39 Luke Wright 40 Johanan Walker 41 Carl Parsons 42 Chris Fretwell 43 Jack Holton  
44 Tina Rowe 45 Donna Ludford 46 Jim Goddard 47 Rosie Canning 48 Axa Hynes 49 Janet Lee  
50 Michelle Brown 51 Jonny Hoyle 52 Richard Bramble 53 Hannah-Azieb Pool 54 Greg Bramble  
55 Tom Riordan 56 Loo How 57 Louise Wallwein 58 Barrie Sharpe 59 Paolo Hewitt





defied expectations by progressing to university and getting a Masters. She is now a psychodynamic psychotherapist and the director of two companies.

**Axa Hynes**  
**Director of access and participation, Rada, and co-director of We Are Bridge (48)**

"It's so important to celebrate the successes," says Axa Hynes of the photoshoot at the Foundling Museum, "but because there were so many hurdles it can also feel uncomfortable, a distraction from the deep, systemic societal change that has to happen." Hynes went into care aged 10, fostered by a family friend who had already been giving her family emotional and practical support. "By isolating and highlighting the success of care-experienced people it can become voyeuristic and soothes decision-makers into thinking that meritocracy is real. Instead of celebrating success 'despite the odds', we urgently need to improve the odds."

**Ronnie Archer-Morgan**  
**Antiques expert (9)**

"My care experience was lifesaving," says *Antiques Roadshow* expert Ronnie Archer-Morgan, who recently published a memoir called *Would It Surprise You to Know?*. "My home situation was dire. My mother had schizophrenia, I had a stepfather who was very violent to my mother and to me. I wanted to be in care to get out of that situation." His experience in children's homes and foster families between Surrey and Lancashire was "excellent. I felt incredibly cared for and looked after."

**Paolo Hewitt**  
**Author and music writer (59)**

When Paolo Hewitt was researching his care memoir, *The Looked After Kid*, in his early 40s, he went back to Burbank children's home in Woking, where he lived from 10 to 18, and realised that "it was actually a great experience", especially compared with the dismal years in foster care that preceded it. "I learned a lot about life, about loyalty, about being non-judgmental. It had its pitfalls," he says, "but it was unique."

**Alex Wheatle**  
**Award-winning writer (5)**

Alex Wheatle grew up in care in the notorious Shirley Oaks children's home in Croydon – "a very lonely existence," he says. As depicted in Steve McQueen's TV series *Small Axe*, he was sent to live in Brixton, where his involvement in the 1981 uprisings led to his incarceration aged 18. "In prison I became an avid reader," he says – an experience that paved the way for his career as a novelist.

**Paul Cookson**  
**Poet (6)**

"Spectacularly ordinary," is how poet Paul Cookson describes his "very happy" childhood in Lancashire alongside three other siblings, all of them adopted. "None of us have ever looked into our birth parents," he says. "We were very secure in our

upbringing." But he did accidentally come across his birth name: Christopher Goldsmith. "That was strange for a while. I'd never thought of myself as a different person."

**Lemn Sissay**  
**Author, broadcaster, chancellor of the University of Manchester (35)**

Born in Wigan to an Ethiopian mother, Lemn Sissay was placed in foster care as a baby, and sent aged 12 to the first of a series of children's homes. Later, while piecing together his origins, he discovered that his mother had pleaded for his return and been denied by social services. Sissay has spoken out about his care experience and its many traumas throughout his career as a poet and broadcaster.

**Greg Bramble**  
**Security officer (54)**

Greg Bramble counts himself lucky that he and his brother Richard, also featured, had a stable experience with a foster family in Warwickshire, but leaving his birth family aged 10 was traumatic, and negotiating their new family life was often fraught. "You're on your guard. It was a difficult situation," he says. "You felt like you had to grow up too fast."

**Richard Bramble**  
**Founder and executive chef, Bramble Dining (52)**

Aged eight, Richard Bramble and his older brother Greg, also featured, moved in with a foster family near Leamington Spa. "Overall, the experience was good," he says, "but you don't feel like you've really lived your childhood." Even though his new catering business is thriving, Bramble often feels impostor syndrome. "It's like, should I be receiving all of this, should I even be doing it?" he says. "I just have to keep mentally strong and reverse those doubts."

**Keith Saha**  
**Artistic director, 20 Stories High theatre company (19)**

"This is a great opportunity to celebrate our achievements," says Keith Saha of the Foundling Museum project. "A lot of care-experienced people will also measure success by how we're feeling internally, how we manage our mental health and wellbeing, and not always what we're achieving externally." Moved into a children's home aged six, Saha then went to live with adoptive parents in Merseyside the following year – a complex but positive experience for which he feels "lots of gratitude". Now he works as a theatre-maker working with young and emerging artists, many of whom are also care-experienced.



*Books were a way to escape from the madness around me... without them I wouldn't be here*

Rosie Canning



*Jim Goddard*

*Jim Goddard after being entered as a pirate in a child's fancy dress competition while on holiday in Butlin's, c1977.*

**Jim Goddard**  
**Retired academic (46)**

"The issues around growing up in care don't magically stop at 25, just because public policy stops," says Jim Goddard, who went into care in Liverpool aged three. "They carry on, and people deal with them in various ways." Goddard is the chair of the Care Leavers' Association, which focuses on care leavers of all ages – it might help people access their care files, or deal with issues around social isolation. "The level of invisibility of the issues facing young people leaving care has not fundamentally altered in the past 20 years."

**Zarina Bhimji**  
**Artist (29)**

Zarina Bhimji was taken into a children's home at 14, then a foster family. The experience was marked by contradictions relating to her race and religion: "I remember I had chickenpox and I couldn't go to the mosque, but we were allowed to go and see the Queen as she was visiting the town." Encouragement from teachers spurred her on to become an artist (she was nominated for the Turner prize in 2007). "It was about having support and confidence, and knowing what is possible," she says, "I didn't even know what an artist was."

**Stewart Lee**  
**Comedian and Observer columnist (10)**

"I've never used it in a serious way, and I absolutely never will," says Stewart Lee of mining his care experience for standup material – he was in care for the first year of his life before being adopted by a couple in Solihull. "Because it's not just my story, it's the story of the people that have been kind enough to reconnect with me and the people that were selfless enough to bring me up. I don't feel like it's for me to

make a story out of their sacrifices and goodwill."

**Ben Ashcroft FRSA**  
**Author and activist (3)**

In care from 11 to 17, Ben Ashcroft moved 51 times "between foster parents, residential care, secure units, secure training centre, and finally a young offenders' unit. I was a very challenging and complex young person." His memoir about that time, *Fifty-One Moves*, is now taught at universities and Ashcroft is a founding member of the campaign group Every Child Leaving Care Matters. "I've put a great amount of my own time back into trying to improve things for other people."

**Olumide Popoola**  
**Novelist, writer, lecturer (20)**

"It was amazing to be seen," says Olumide Popoola about some of the social workers who helped her through care in Germany. She lived with a foster family from 12 to 14 and then spent a couple of years in a children's home. Both places recognised her writing talent and helped her get work published. Now Popoola is a novelist and an associate lecturer at Central Saint Martins in London. "I always feel these two years [at the children's home] made it possible for me to be who I am today."

**Martin Figura**  
**Writer and performer (25)**

"It's a mixture of stigma and admiration," says Martin Figura of attitudes towards people in care. He spent his childhood moving between different carers after his mother was killed by his father in 1966. He wrote about the experience in his 2010 poetry collection *Whistle*, which was shortlisted for a Ted Hughes award and which Figura later turned into an Edinburgh show. He expected "a certain amount of difficulty"

from the exposure but "it's not made anything weird at all," he says. "It's been fine."

**Rosie Canning**  
**PhD candidate and writer (47)**

"Wherever I lived, my care experience included libraries and reading, and without them I wouldn't be here," says Rosie Canning, who was put into care in London at six weeks. "Books were a way to escape from the madness around me, be that foster care, family, or residential homes. Libraries were my hallowed space, and librarians were kind guardians who gave me orphan tales." Now, as part of her PhD, Canning is writing her own novel, entitled *Hiraeth*, about a 16-year-old orphan leaving a children's home in the mid-1970s.

*Rosie Canning*

*Rosie Canning, aged four, being bridesmaid to her foster mother's son, 1962.*



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*Lennox Cato*

Lennox Cato, right, aged five.



*Marcus Clarke*

Marcus Clarke with his new carer on the day he entered Sheringham national children's home.



*Siroun Button*

Siroun Button with her great aunt, just after being in care.

»» Continued from page 13

### Clare Gorham

Lecturer at Westminster Kingsway college (38)

A decade ago, Clare Gorham was "very much pro" transracial adoption. "I would have said that the only thing a child needs is love," she says, reflecting on her own experience of being happily adopted by her white family in Wimbledon in 1966. "Now my mindset is slightly different. I still think love is the most important thing. But it's a bit of a B-movie of an existence. My parents were amazing, but their colour-blind approach wasn't representative of society's view of me."

### Akiya Henry

Actor, writer (7)

"There's still a very clear judgment passed when people hear you say, 'I was in care,'" says Akiya Henry. Born in London, Henry was privately fostered at six months by a "wonderful couple" in Weston-super-Mare who encouraged her dreams of becoming an actor – she's currently starring in *Mad House* in the West End. "In terms of the care system, everybody has such massively different experiences," she says, "and the fact that sometimes we are all put into one bracket is, I think, a little bit unfair."

### Lennox Cato DL

Antiques specialist (16)

When Lennox Cato and his older brother were adopted by a white family in Brighton, they stayed in touch with their birth parents, who had come over from Grenada. "They were just friends," says Cato, now an expert on *Antiques Roadshow*. "They'd come down to see us

and say hi. What kept us stable is that we knew we had two mums and dads."

### Marcus Clarke

Artist, puppet-maker and puppeteer for film and TV (30)

"I decided quite early on that whatever happened to me, I wasn't going to be a victim of it," says Marcus Clarke, who lived in two national children's homes in the early 60s, aged four to seven, while his mother was caring for his ailing father. (He later rejoined his mother after she remarried.) "I was mostly well looked after," he says, "and learned to be happy in my own company."

### Jack Holton

Opera singer (43)

"I've become somebody to whom family and community is incredibly important," says opera singer Jack Holton, who was born in Kent to a single mother with health issues and fostered at an early age. "One of the best things [foster care] has given me is the knowledge that it doesn't need to be a totally typical family setup to work," he says. "There's all sorts of shapes of family that can work and your community can be whatever you choose it to be. It made me aware that families all look different – and that's absolutely fine."

### Loo How

Photography/film rep, exec producer and consultant (56)

In the 1990s Loo How, who was adopted at six weeks by "a very Christian white family" in Bristol, went on a journey to track down her biological parents. "I found my birth father very quickly, because he was an actor, Louis Mahoney, who was a big activist for Black,

Asian and ethnic minority rights in the actors' union Equity," she says. "It was amazing to find him and realise where I get my activism from."

### Jonny Hoyle

Social work leader, campaigner and charity trustee (51)

"It's one of the things that's made me the happiest recently, the number of people who will happily associate themselves with their care experience," says Jonny Hoyle. "It's not a shameful thing any more." Hoyle went into care as a young teenager and at 18 he set up a charity for care leavers called A National Voice: "We campaigned to stop children in care leaving with their belongings in bin bags." Now he works for North Yorkshire county council "identifying and implementing ways that we can make life better for children in care".

### Siroun Button

Co-founder of Calling4Gr8ness (14)

Because her care experience happened so early – she was in and out of a foster home in east London until the age of five – Siroun Button never really thought of herself as somebody who'd been in care. "Now I'm starting to realise that it did really have an impact on me," she says. To help others like her, Button has co-founded calling4gr8ness.org, a programme supporting care-experienced young adults in the creative industries.

### Johanan Walker

Founder and lived experience expert (40)

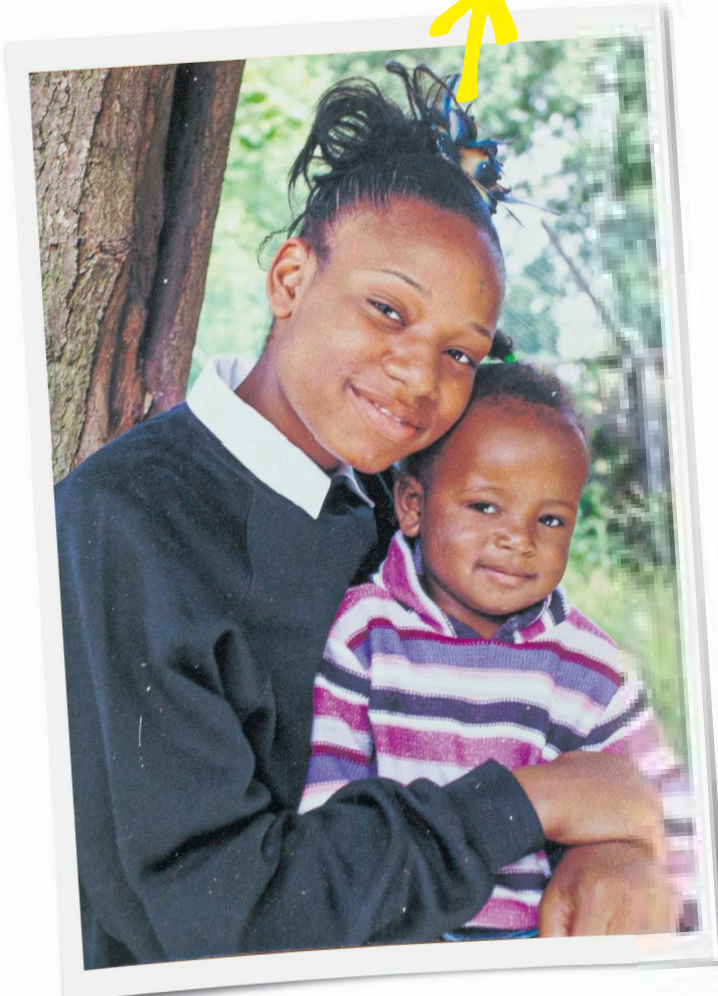
"My care experience was both traumatic and enlightening," says Johanan Walker, who went into care in east London after she had a baby at 12. "I was challenged with a lot of

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*I decided quite early on that whatever happened to me, I wasn't going to be a victim of it*  
Marcus Clarke

### Johanan Walker

Johanan Walker, aged 13, with her one-year-old daughter, both in foster care in Hackney.

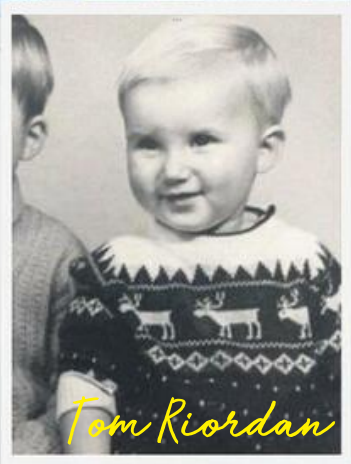






Natalie Hirst

Natalie Hirst, right, with a friend while visiting her nana at her caravan.



Tom Riordan

preconceived ideas and biases by the adults I was around, about whether I could be a mum and make it through against all odds." Walker managed to hold on to her child and was later able to focus on education, "which saved me," she says. Now she is a lived experience consultant and the co-founder of calling4gr8ness.org, supporting care-experienced young adults in the creative industries.

**Tom Riordan CBE**  
Chief executive, Leeds city council (55)

"It maybe shapes certain aspects of your character and your attitude to life," says Tom Riordan of the experience of being in care. Riordan was in respite care several times during his first four years. "I was lucky to have a loving upbringing, but I find I'm never really happy with what I've done," he says. "I'm always moving on to the next thing and thinking something's going to go wrong."

**Janet Lee**  
Creative director of WhyNow (49)

Before joining digital arts platform WhyNow as creative director last year, Janet Lee worked for the BBC, where she was the editor of programmes including *Imagine* and *The Culture Show* and a producer on *Desert Island Discs*.

**Kasmira Kincaid**  
Writer and fundraiser (13)

Now writing a memoir about her journey from care to Cambridge University, by day Kasmira Kincaid works as a fundraiser for Shelter. "I've had experiences with homelessness," she says, "and it's something that disproportionately affects people who are leaving foster care. It's an incredibly common experience. I know so many care-experienced people who've had

that further experience of being homeless, being a rough sleeper, living in hostels, sofa surfing, all that kind of stuff."

**Chris Fretwell**  
Film-maker (42)

In the process of tracking down his birth parents, which is ongoing, Chris Fretwell learned that he was given up for adoption to cover up a family scandal: his parents were first cousins. "I just felt this overwhelming relief when I found out the truth," he says, "because I was always told, they didn't want you." For Fretwell, writing and making films is a way of dealing with both his care experience and the racism he suffered growing up in Bognor Regis. "I'm getting to exorcise lots of demons."

**Natalie Hirst**

Participation and projects lead at Pure Insight and business owner (24)

Natalie Hirst spent eight years living in foster care in Greater Manchester and had a mixed experience, but her resilience helped her to develop the strength and skills to overcome many challenges. "My experience has taught me the importance of having kind, supportive adults in the lives of children in care to help them feel safe, cared for and treated like one of the family," she says. "These experiences have shaped who I am today, an independent woman, passionate about my career and working with local authorities in Greater Manchester to ensure every young person has a voice, choice and control over decisions made about them."

**Luis De Abreu**

Principal and artistic director of Bird College, Sidcup (26)

When Luis De Abreu was nine, he travelled from Madeira to join his mother in Jersey, where she'd been working for several years. Soon afterwards she died of cancer and De Abreu ended up, after several foster placements, living in the notorious Jersey children's home Haut de la Garenne. He was badly bullied at school and his education "suffered terribly", but he "soldiered on" and enrolled at Bird College aged 22 to study dance and musical theatre. He is now Bird's principal and artistic director.

**Lucy Sheen**

Actor, writer, film-maker and activist (28)

Lucy Sheen was one of 106 Hong Kong Chinese foundlings who were adopted by white British families in the 1950s and 60s. "Where I grew up, in a very white conservative

area, there weren't any other people who looked like me for the best part of 16 years," she says. Sheen has made a documentary about her experience, a powerful study of cultural displacement and linguistic disenfranchisement called *Abandoned Adopted Here*.

**Sanna Mahmood**

Works with care-experienced people (31)

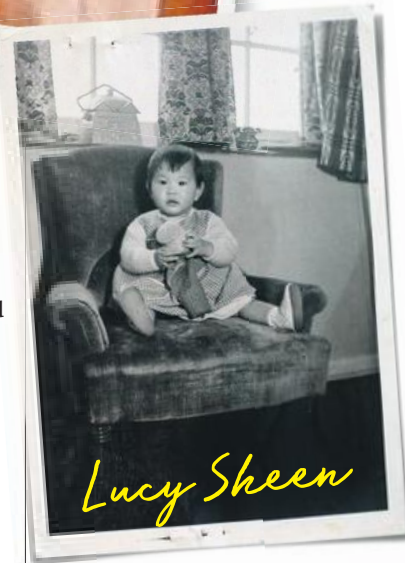
"I came into care when I was 13, due to being homeless," says Sanna Mahmood. Her care experience in West Yorkshire "was reasonably positive, partly because I was just happy to have a home. Someone gave me a fish-finger sandwich and I was like, I've made it." Leaving care was harder: "The social housing that I got put into was not the best – there were needles all over the floor and blood on the wall – and the support wasn't always the greatest." Support for care leavers has since improved, Mahmood says, thanks to new policies from her local authority in Kirklees.

**Jenny Bagchi**

Programme manager, Greater Manchester Trauma Responsive Programme (27)

Jenny Bagchi spent time in foster care and unregulated settings as a teenager before experiencing an abrupt end to care at 16. Becoming a young parent motivated her to return to education as an adult. She is now employed by the NHS in Greater Manchester, leading a programme to create trauma responsive communities and organisations and to improve health outcomes and opportunities across the region. She is also a trustee of the charity Pure Insight, which supports young people to have a better care-leaving experience than she did herself.

Luis De Abreu



Lucy Sheen (born Chau Lai-Tuen), aged one, in the home of her adoptive parents.

**Meera Mistry**

Director of strategy and integration for Central and North West London NHS Foundation Trust (23)

"I'm hopeful that attitudes towards those in care are changing," says Meera Mistry, who was in foster care in London for most of her teens. "The care-experienced movement is shaping some of the thinking – that people in care are talented and have so much potential. We can go on to do better if we're just given the same life chances as other people. I am mightily proud of being care-experienced as it's made me who I am today. Although it's going to take time to shift the stigma and change the system, I believe it will happen."

**Allan Jenkins**  
Journalist (18)

When Allan Jenkins embarked on his gardening memoir *Plot 29*, he found himself writing about the "helplessness of seed" just three



*I was just happy to have a home. Someone gave me a fish-finger sandwich and I was like, 'I've made it'*

Sanna Mahmood

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paragraphs in and was prompted to revisit his unsettled past, growing up in foster care in south Devon with his older brother Christopher. The memoir was warmly received, though Jenkins, who edits *Observer Food Monthly*, has mixed feelings about becoming a figurehead for care-experienced people. “Sometimes, if you’ve had my childhood, you try not to be defined by it,” he says.

**Tina Rowe****Artist and founder member of the darkroom e5process (44)**

Tina Rowe first encountered racism when, aged six, she moved with her white adoptive family from a small Oxfordshire village to Malvern in Worcestershire. The abuse she endured, none of which came from her own family, was “incomprehensible and frightening,” she says. It was only recently that one of her brothers acknowledged what she’d gone through and apologised for failing to confront it. “A lot of transracial adoptees talk about how racist their white families are, but actually, it’s racism that affects them too, and the way they see the world,” says Rowe. “It upset my brother when he realised what he hadn’t taken on board.”

**Bruce Oldfield OBE****Couture designer (34)**

Best known for designing clothes for Diana, Princess of Wales, Bruce Oldfield was born in Durham and fostered at 18 months by a seamstress, Violet Masters, who taught him how to sew. From 13, he lived at a Barnardo’s care home in Ripon, North Yorkshire.

**Derek Owusu****Writer, poet (11)**

“Being in foster care is probably the primary reason why I had a diagnosis of borderline personality disorder,” says Derek Owusu, whose award-winning debut novel, *That Reminds Me*, explores the after-effects of a childhood in care. “Though it was clear she loved and cared for us, my foster mum used to beat us with a cane. It didn’t feel like a traumatic experience at the time, but as I got older it dawned on me that an older, white, middle-class woman with seven black children in her house, beating them with a cane, was a bit strange.”

**Pete Turner****Musician (4)**

Pete Turner was adopted at five months and grew up in Bury in “a very liberal family that loved me,” he says. “They encouraged me in everything that I’ve wanted to do.” Which in Turner’s case meant becoming a musician – he’s a founder member of the rock band Elbow. “I know from reading the very brief information I have on my birth parents that my natural mother wanted me to have a better life than she could give me,” he says. Giving him up for adoption, he thinks, “was a massively selfless thing to do.”

**Carl Parsons****Retired professor of education (41)**

Carl Parsons was adopted at five weeks. When he was six, his adoptive mother died and he was sent to live with relatives for 15 months, until his father remarried and he moved back home. “There’s a

sort of stoicism,” he says, of how the experience shaped him. “Come what may, I may be knocked down, but I won’t be down for long.”

**Stanley J Browne****Actor, singer-songwriter and author (2)**

In and out of care from the age of five, Stanley J Browne says his “horror story” began aged eight, when he was separated from his siblings and fostered off to Nottingham. He rebelled against the system and later ended up in detention centres and prisons, dealing with drug addiction. His autobiography, *Little Big Man* (out 14 October), describes how he turned his life around to become an actor and musician.

**Lucy Reynolds****Student and activist (33)**

“Growing up, the moment someone found out I was care-experienced, they’d make negative assumptions,” says Lucy Reynolds, who had moved in and out of care eight times before being adopted aged seven. “I had teachers who put me in a box once they knew my background and said, ‘You’ll end up doing no good.’” Reynolds, who contributed to her mother Margaret’s 2021 book about adoption, *The Wild Track*, now studies ancient history and social anthropology at St Andrews and is involved in activist groups. “We need to prioritise the voices of people with lived experience of care,” she says.

**Councillor Donna Ludford****Lord mayor of the City of Manchester (45)**

Donna Ludford applied to become

lord mayor of the City of Manchester “to raise aspirations for young people in the care system”. She had a deeply unsettled childhood, moving between foster families and children’s homes from the age of six months, after her parents were badly injured in a motorcycle accident. Ludford began as a cleaner at Manchester city council before working her way up, earlier this year, to lord mayor. But success is “not about being the lord mayor,” she told a group of care leavers recently. “It’s about thriving in life and doing what makes you happy.”

**Mark Riddell MBE****Author and national adviser for care leavers (36)**

An encounter with Sylvester Stallone in the Sinai desert, while working as an extra on *Rambo III*, prompted Mark Riddell to turn his turbulent care experience into a force for change. When Stallone heard Riddell’s tale of growing up in Aberdeen children’s homes in the early 80s, he urged him to share his story more widely. Riddell wrote a memoir called *The Cornflake Kid*. Now he’s a national adviser for England, “advising the government and local authorities how to have a better leaving care offer to the more than 80,000 kids that we’ve got in care.”

**Hannah-Azieb Pool****Author and artistic director/CEO, Bernie Grant Arts Centre, London (53)**

“I think of my life in two parts: before I traced my birth family and after,” says former *Guardian* journalist Hannah-Azieb Pool, who detailed the journey in her memoir

*My Fathers’ Daughter* (republished this year). Pool was adopted from an Eritrean orphanage and lived in Sudan and Norway before coming to the UK aged six. Reconnecting with her birth family in Eritrea in her late 20s “allowed me to realise the multiplicities of who I am, to make connections around inter-country adoption, and the idea that you can belong in multiple places and with multiple families. It’s radically changed who I am.”

**Philip Sinden****Photographer (8)**

Being adopted “is definitely something that puts a mark on you,” says fashion and portrait photographer Philip Sinden. In junior school, he proudly announced that he was adopted and half-Pakistani. “I got racial abuse for a small amount of time,” he recalls. “Which is interesting, because I always saw myself as white.” The abuse was confusing, he says, “but I’m quite stubborn. It’s never really been something that had a lasting effect on me.”

**Annalisa Toccare****CEO of Adoptee Futures and critical adoption studies researcher (15)**

“I was fostered till the age of one and then placed with my adoptive family,” says Annalisa Toccare. “Through my lived experience of being adopted, I co-founded a mental-health organisation called Adoptee Futures, which is led by adoptees and which centres adoptees. We look at reclaiming the adoption narrative and reframing the world’s view on adoption, and



Tina Rowe

Pete Turner

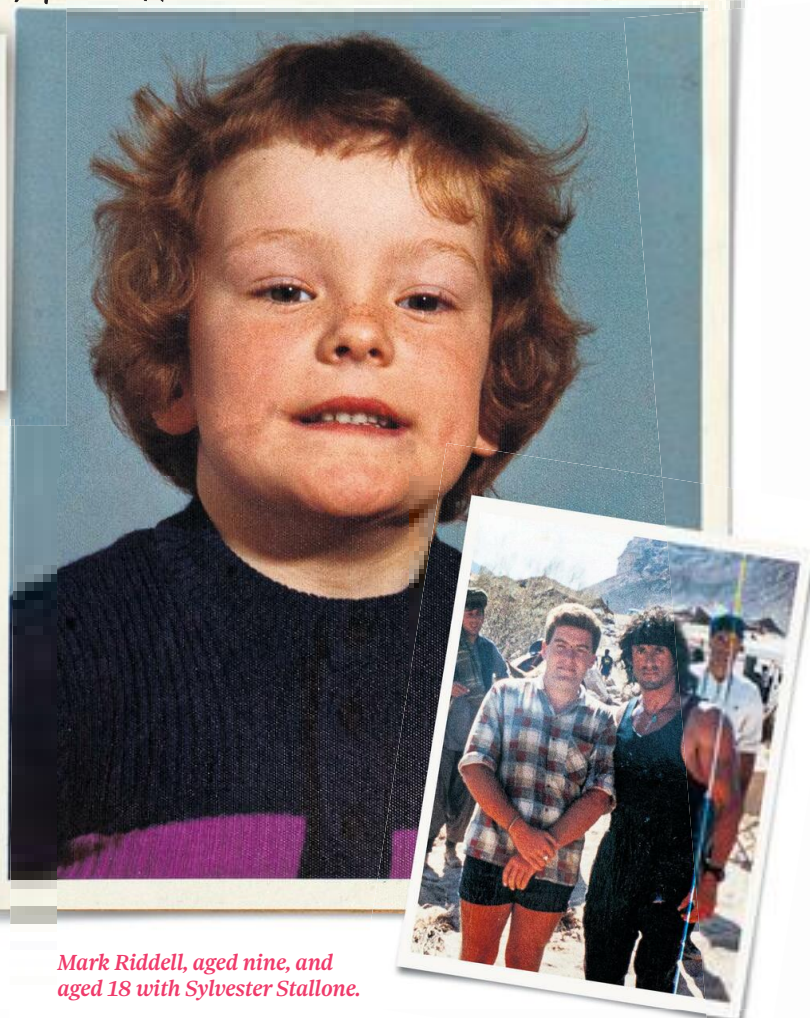


Donna Ludford



Donna Ludford, aged six months, with her dad.

Mark Riddell



Mark Riddell, aged nine, and aged 18 with Sylvester Stallone.



also helping adult adoptees heal from their trauma.”

### Barrie Sharpe

**Music producer/writer; founder of clothing labels Duffer of St George and Sharpey; author; one of the two creators of the rare groove scene; photographer; activist (58)**

“My experience was a horror story, but it wasn’t so bad in other ways,” says Barrie Sharpe. “My mother was a manic depressive, so I was in and out of care. Visiting my mum in hospital, I’d see people screaming in straitjackets.” The upside of his experience, he says, was that he had “no fear” from a very young age, and he connects this to his career successes – DJing at London’s Wag Club in the 1980s, starting the clothing label Duffer of St George. “I was always falling uphill,” he says.

### Chris Wild

**Writer and national campaigner for young people in care (17)**

Chris Wild has written two books about his experiences in care, *Damaged* and *The State of It*, and has spent the past decade campaigning to improve the care system. The motivation, he says, comes from “being 11 years old, losing my dad, going into a children’s home [Skircoat Lodge in Halifax], being really badly physically abused, ending up homeless, but then going back into the care sector and seeing that nothing had changed.”

### Sophie Willan

**Writer, actor, comedian, producer (22)**

“I just felt I had to hide it,” says Sophie Willan, creator and star of

*Alma’s Not Normal*, of her experience in care – she spent much of her childhood in foster care in Bolton.

“It was actually seeing Lemn [Sissay] perform that helped me realise that you could talk about it. He really put it on the map and allowed it to be something that we could be proud of as an identity and talk about as a political thing. So it didn’t just have to be: this is your problem. It could be: this is everybody’s problem.”

### Jeanette Winterson

**Novelist and professor (32)**

Adopted as a baby, Jeanette Winterson grew up in a strict Pentecostalist family in Lancashire. She left home at 16 after coming out as gay – an experience depicted in her 2011 memoir, *Why Be Happy When You Could Be Normal?*

### Luke Wright

**Poet, theatre-maker, broadcaster (39)**

“I’ve started to connect with my identity as an adopted person a lot more in the past couple of years,” says Luke Wright, who was adopted at five weeks. “If you’d asked me as a child, I’d be like, ‘Oh, I’m adopted but it’s not a thing.’” Now he acknowledges that “there is probably some degree of separation anxiety as a result of not being with my mother in those crucial first few weeks”. He is in two minds about searching for his birth parents. “You get to a point where you go, is my curiosity big enough to unsettle so much?”

### Sophia Alexandra Hall

**Journalist (12)**

“I became a journalist because I didn’t see my community

## Lemn Sissay writes...

My own “success” happened in spite of my time in care, not because of it. I am not defined by my scars but by the incredible ability to heal. Healing can hurt too. Here are a few organisations for support and information:

**Become** (becomecharity.org.uk) has been supporting and campaigning for children in care and young care leavers since 1985.

**The Care Leavers’ Association** (careleavers.com) is a national user-led charity aimed at improving the lives of care leavers of all ages. **The Fostering Network** (thefosteringnetwork.org.uk) is the UK’s leading fostering charity; it champions fostering and seeks to create vital change.

**PAIN – Parents Against Injustice** (parentsagainstinjustice.org.uk) is a voluntary organisation, run and funded by volunteers who provide help and support to families caught in the care system. **Samaritans** (samaritans.org) is a 24-hour service offering emotional support for anyone struggling to cope. One of the greatest signs of my own sense of independence when I left care was the day I could ask for help when I needed it.

For more information about the Foundling Museum in London see [foundlingmuseum.org.uk](http://foundlingmuseum.org.uk). The exhibition *Superheroes, Orphans & Origins: 125 Years in Comics* runs there until 28 August

represented in the newsroom,” says Sophia Alexandra Hall, an Oxford graduate who went into foster care as a teenager. “I wanted to tackle the sometimes subconscious, but overall still damaging stereotypes often perpetuated in the media, such as care-experienced people not ‘achieving’ or ‘succeeding’ in life due to their background. This photograph alone proves that with the right support and opportunities, those stereotypes are false.”

### Louise Wallwein MBE

**Poet, playwright (57)**

“I was born in the era of forcible adoption – my mother was coerced into giving me up,” says Louise Wallwein. Her adoption broke down when she was nine and she moved through various children’s homes around Manchester until leaving care at 17 – “because I came out as a lesbian and it was a Catholic children’s home”. Wallwein later dramatised her search for her birth mother in the acclaimed one-woman show (later a book) *Glue*.

### Tarell McIntosh

**Chef and restaurant owner (1)**

“It destroys you as a person, the amount of anxiety you develop

from always expecting something to go wrong in your life,” says Tarell McIntosh, who became homeless after two local authorities in south London failed to properly care for him. McIntosh managed to make it to university and now runs a Caribbean restaurant, Sugarcane London, in Wandsworth, but he remains scarred by his experiences. “You just get used to battling with everybody all the time, and you always have your guard up. It’s really horrible.”

### Sylvan Baker

**Artist, activist, academic researcher (37)**

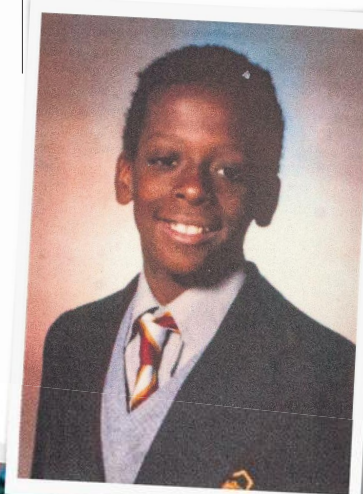
“There are at least two kinds of narratives about being in care,” says Sylvan Baker. “One is piteous, the other heroic. What happens if you want to be neither? If you just want to be?” Baker was transracially fostered from 11 days old. “I know I was lucky, I was loved,” he says. “But I felt different. I was different. I was in care.” He didn’t disclose his own experience to anyone at university until he co-founded a participatory research project called The Verbatim Formula in 2015. “It’s listening to care-experienced young people I’ve been working with that has empowered me to talk openly about it.”



*The narratives about being in care are either piteous or heroic. What if you want to be neither?*

Sylvan Baker

↑  
*Sylvan Baker*



*Tarell McIntosh*



*Annalisa Toccara*



# 'I've had to unlearn to gain certain freedoms'

Electrifying, township-born cellist Abel Selaocoe talks to **Kate Kellaway** about attending South Africa's Eton, moving to Manchester and how to feel Bach's groove

**A**bel Selaocoe walks into a bar in King's Cross, London, with a small suitcase and a large, curvaceous silver case. "I'm sorry, sir, but you're going to have to put that in the cloakroom," the waitress says. "I can't – it's my life," Selaocoe exclaims, and gives her a winning smile. She tries to insist, and watches, bemused, as he steers both cases into a corner.

It is about his life that we are here to talk – his extraordinary journey from growing up in a township outside Johannesburg to becoming a classical cellist of international renown and a singer, composer and improviser of dazzling originality. Selaocoe (pronounced Se-lau-chay) has developed a music of his own into which he pours everything he is, his South African heritage and his ideas about life. His cello is a multitasker, often a percussion instrument. And when the cello is not supplying the percussion, Selaocoe uses his extraordinary voice instead: full of melodious yearning one moment, growling as if disinterred – an ancestral voice – the next.

I heard him play at Bold Tendencies, in Peckham, in a show called One-Man Medicine that could, given its effect on his audience, have been medicine for the masses. In a mulberry suit, dreadlocks swept up into a ponytail, he bent over his cello with intent concentration as if in conversation with it, his face reacting to every note: impish, frowning, radiant... His classical training seems like a safety net for the soul. At the end, the audience rose to their feet as one. Later this year, Selaocoe will perform at the Lucerne festival

(for the classical elite) and at Womad. He is equally celebrated for his charismatic musicianship in both worlds. He has also recently been made an artist in residence at the Southbank Centre, and in September releases his debut album, *Where Is Home (Hae Ke Kae)*.

Settling into a sofa, Selaocoe explains that home, at the beginning, was Sebokeng, "a big township to the south of Johannesburg. I'm from zone 7 – Skelemeng." There was a lot of singing in the house and his brother, Sammy – eight years older – played bassoon. On Saturdays, Sammy would take him to the African Cultural Organisation of South Africa, an outreach school run by Michael Masote, "the South African godfather of classical music". Selaocoe started playing the recorder but was attracted to the cello because, he admits, it was "big" (a little boy's fancy). The size must have seemed less of a bonus when the brothers had to lug the instrument nine miles to and from the station from which they travelled to Soweto.

The music school was popular with parents, he recalls, because it got children out of the township. But from the start, Sammy was serious about practising, and encouraged Abel to follow suit. Primary school would end at 2pm, they would walk the miles home, arrive at 4.30pm, watch a cartoon and then practise from 5pm to 8pm. Sammy told him: "Nobody goes through it with you, you have to do it yourself." He'd add: "Just close the door, man, see what happens."

What happened was that Selaocoe won a scholarship to attend South Africa's equivalent to Eton: St John's College, Johannesburg.

Mary Selaocoe, his mother, did not live at home. She worked as a cleaner and lived in the quarters of a well-off family. In a YouTube mini-documentary, her employers, Rosheen and Chris de Kock, recall their disbelief on learning that their maid's son was going to St John's College. Their incredulity seems insulting now but could not, sadly, at that moment in South Africa's history, be described as misplaced. Mary Selaocoe emerges as an exceptionally dedicated person: "She was raising two sets of children from different worlds: her own and those of her employer," her son says, marvelling. She worked unflaggingly, supplementing her income by selling fruit and vegetables and sewing to support her children. He adds: "I have so much gratitude to my mother."

At 13, Selaocoe was the only township boy at St John's (he is 30 now), but was undaunted: "It was hugely exciting – a lifestyle of comfort in comparison with the township. And there was the prospect of making friends with people who were not like me, which was what we'd always dreamed of." He is indebted to the school for "the habits that have kept me going. Like sportsmen, we were taught to

understand when to practise, when not to, when to rest our muscles and how to understand where our motivation comes from."

In 2010 another door opened: Selaocoe won a place at the Royal Northern College of Music in Manchester (where he now lives). He enjoyed it, "although there are a lot of rules I've had to unlearn to gain certain freedoms". He especially cherishes the cello's "ability to shapeshift". Not only is it percussive, he says, it can be a "chanting" instrument. Asked about his musical tastes, he is thrown (they are wide) but picks out Bach's C major Suite and "that sense of perspective in the Prelude – of going through all these other keys while you stay in the same space". He sees groove as related: "If you're a classical musician, you'll say groove is a rhythm that repeats itself, but that is completely untrue – the perspective changes each time you do it." And he loves ritualistic music: Tavener's *The Protecting Veil* and Wagogo music from Tanzania.

His mother's employers paid for her to come and hear her son at Manchester's Bridgewater Hall. What did she make of seeing him play? "I find this hard to answer. She was fascinated by the place but one thing she advocates for is groundedness. When she sees a lot of people, she has this idea that you can easily be taken by the current. She was really happy to see me but said: 'Stay on the ground.'" For Selaocoe, the greatest challenge in staying grounded has been to do with self-belief: "Understanding I was significant has been difficult because there is a romanticising of the west in South Africa – it's seen as the mecca of classical music. I



**My mum was raising two sets of children from different worlds, her own and those of her employer**







Portrait by  
*Antonio Olmos*

needed to understand that what I possess is full of abundance, and that not many people express themselves this way. There was a lot of fear when I arrived." When he asks himself what his musical purpose is, he finds the answer in a Zulu word: *sithunyiwe*. "It means 'we have been sent by the ancestors'."

And then came the pandemic. "There were some truly dark times where I felt cooped up. But if you come from the township, you're taught how and where to direct hardship. For me, that meant into playing. It was like taking a long look in the mirror – the mirror was improvisation." Every day, he still has "a few minutes of improvisational flow where I do not stop or impose judgment. It often starts with the voice, and if I don't like it, I just carry on until I find the flow... I love improvisation because we can always have a fresh conversation. And I love composition because it's everywhere. It's waiting for you to take it. It's about being conscious of what could be."

The theme of his new album is solitude, and I want to double-check on the nature of that solitude. I've heard of the existence of a girlfriend, a viola player with Manchester Collective?

"You do your research, man!" he laughs, but does not elaborate. How then would he answer his album's question today – has the idea of home changed? "As an African cellist, I've always been looking for a home. But home is not a geographical space, it's the places in life that empower you – and these are not always comfortable."

It is not until the end of our conversation that Selaocoe introduces me to the cello that has slumbered in the corner throughout: "It's a copy of an old Montagnana," he enthuses, "made for me by [renowned cello-maker] Robin Aitchison." He explains there is a garnish of "small grains of sand" in the wood to help the sound "come out as percussive". When he first played this cello, it was not love at first sound because it seemed too loud. But today they are bonded: "It's about understanding each other," he offers. I tell him that watching him play, the cello seems a natural extension of his body, and he smiles. "That's the hope," he says.

*Where Is Home (Hae Ke Kae)* by Abel Selaocoe is released on Warner Classics on 23 September. He plays Womad, Charlton Park, Wiltshire, on Friday 29 July



# Science Tech

Ideas, analysis,  
gadgets and  
beyond



## The crackdown on Chinese tech

*In this extract from her new book, **Lulu Chen** looks at the relationship between China's tech giants and the state, arguing that a reckoning may be on the cards for the likes of Tencent and its owner Pony Ma*

**I**n April 2022, a resurgence of Covid spread seemingly unchecked through the financial centre of Shanghai. The government imposed a strict lockdown, confining millions to their homes, triggering mass-testing on a scale unseen since the initial outbreak and outraging affluent urban residents who were increasingly sceptical about China's Covid-zero policy. In an attempt to control public opinion, the government told social media sites including WeChat – the super-app used by two-thirds of China's population – to wipe and scrape posts deemed negative or critical of the policy.

But the censorship backfired. There was an unprecedented public outcry, which became a virtual protest. A video documenting the dire fallout of lockdown began circulating

online. The six-minute clip known as *Voices of April* – a montage of audio recordings encompassing the cries of babies separated from parents during quarantine, residents demanding food and the pleas of a son seeking medical help for his critically ill father – resonated with the tens of millions in Shanghai and more across the country. The video was quickly marked as banned content and taken down from social media platforms in China. On the Twitter-equivalent Weibo, even the word “April” was temporarily restricted from search results.

Many deemed the video a neutral yet essential documentation of the human toll of Shanghai's lockdown. A backlash ensued, as defiant users repeatedly shared the video in ways that could dodge web censors. Some posted the video upside down, others superimposed words or images or

embedded other footage. WeChat censors tried to wipe posts sharing the video, but it was like a multi-headed hydra: no sooner did one get blocked, than another would pop up. This seminal moment embodied the dynamics between the Chinese government and the country's giant tech companies. On the frontline was Tencent, the entertainment and tech conglomerate that owns WeChat.

For the better part of three decades, Beijing tolerated and even celebrated entrepreneurship. As the country leapfrogged into the digital age, China produced one company worth \$1bn every 3.8 days in 2018, just a year after Tencent overtook Facebook to become the fifth largest company in the world. The amount of money Chinese-focused venture and private equity funds raised grew nearly fourfold to \$120bn. That bounty helped China transform from industrial backwater into one of the most dynamic and coveted markets on the planet.

In addition to generating revenue, companies such as Tencent complied with government orders when it came to monitoring its citizens. For an authoritarian regime ruling over a population scattered across an area almost as large as the US, an app that dominates every facet of life proves enormously

useful. Some say WeChat should be called WeCheck, such is its capacity for mass surveillance.

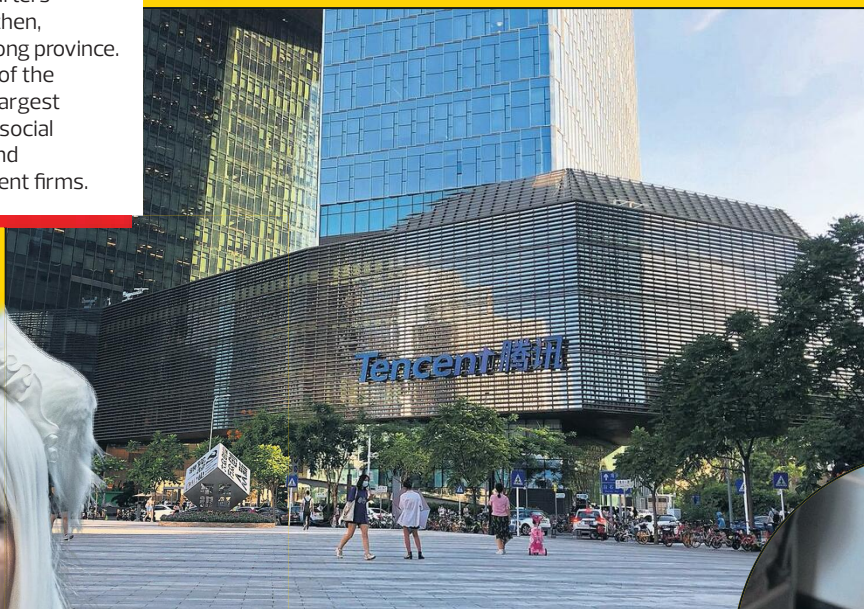
The early days of Chinese tech also saw the construction of the Great Firewall of China. One in five people on the planet using the internet access it through a filter that obscures Facebook, Twitter, Snap, Instagram, the *New York Times* and YouTube. In a sense, it's a parallel universe, where nearly a billion people live and thrive – much to westerners' surprise – on China's equivalent of such mainstays. There's Meituan for Deliveroo, Didi Chuxing for Uber, WeChat for WhatsApp and Facebook.

The services are often even better in terms of convenience and design. The Swiss army knife of a super-app, WeChat is the most deft at merging the functions of various western platforms, allowing people to chat, shop or order a takeaway. Domestically WeChat is known as Weixin, and the company has made a point of emphasising that it operates as two apps within and outside the mainland. China's deficit of privacy controls means its companies and government have an edge when it comes to collecting the data that empowers the algorithms that screen, monitor, name-shame and, sometimes, imprison its citizens.



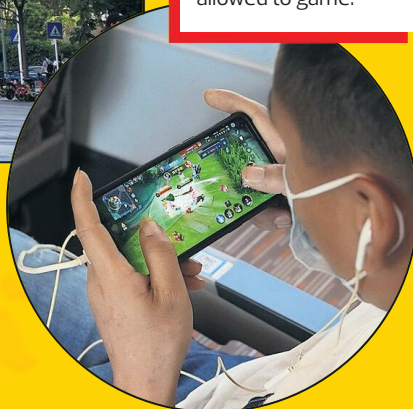
### Think big...

Tencent's headquarters in Shenzhen, Guangdong province. It is one of the world's largest gaming, social media and investment firms.



### Workers' playtime

A man plays the Tencent game Honor of Kings. The Chinese authorities have introduced strict limits on the number of hours users are allowed to game.



### Meals on wheels

Tencent's WeChat Pay has more than 900 million users and is accepted by vendors such as this automated food truck in Guangzhou. Customers wave at the vehicle to get it to stop and serve them.



### Food for thought

A visitor to the Chinese International Cartoon and Games Expo in Shanghai. Tencent owns major stakes in multiple gaming companies including Fortnite maker Epic.



## TOP CHINA TECH UNDER PRESSURE

### TENCENT

In July 2021 the tech giant was fined for making acquisitions without state approval and in November it was ordered to suspend app launches and updates.

### BYTEDANCE

The TikTok owner's Douyin app has been fined over content the state disapproves of. Those under 14 are now limited to 40 minutes on the platform per day.

### ALIBABA

In April last year, the e-commerce platform was fined £2.3bn. Jack Ma, the company's co-founder, has kept a low profile since the authorities began their crackdown.

### BAIDU

The search company has been fined for "anti-competitive" acquisitions, and co-operates with the authorities in using AI to detect "anti-government rumours".

expansion overseas. But Xi has chosen to make sure the aspirations of a rising class of immensely wealthy entrepreneurs are tamed before they turn political. It was only a matter of time before he went after these national champions.

A crackdown that started with the financial technology industry in 2020, has quickly expanded to engulf every sector from online education to gaming, and ride-hailing to food delivery. With footprints in all of these sectors via its investments in some 800 companies, Tencent has felt the pinch.

**D**espite Pony Ma's reputation for being the most low-key and cautious of Chinese tech moguls, Tencent

has not been spared. China halted its app rollouts for about a month in late 2021, has curtailed gaming time for those under 18, ordered an overhaul of its financial units, fined it for investment deal disclosure violations and suspended new game approvals this year.

The change in approach to the tech sector is underpinned by shifts in Xi's priorities. It mirrors crackdowns in other sectors, including property. As China's economy slows and Xi tries to increase the nation's birthrate, the policies underscore the Communist party's growing resolve to respond to mounting public dissatisfaction with hoarded wealth and narrowing avenues for advancement.

A phrase that has emerged in tandem with the crackdowns is "common prosperity", which refers to China's goal of becoming a modernised socialist society. The implications for China's tech industry are far-reaching, and could shape the playbook for the next few decades.

There's a Chinese saying "Li yu tiao long men" – "a carp leaping over the dragon's gate". Legend has it that if the carp manages to swim upstream and vault an arch atop a waterfall on the Yellow river, it transforms into an Oriental dragon, a snake-like creature symbolising imperial power. The story of China's internet tycoons, like Pony Ma, for the past two decades is that of a generation of carp becoming dragons. The twist, though, is that these idealistic geeks, who ventured out to change the world, are now shackled and have become part of a system they wanted to change. Once self-made dragons have achieved the level of success they have in China, the more important question seems to be: when and how do they bow out unscathed?

*This is an adapted extract from Influence Empire by Lulu Chen, published by Hodder & Stoughton (£25). To order a copy for £21.75 go to guardianbookshop.com or call 020-3176 3837. Delivery charges may apply*

**T**he dynamics between Chinese tech companies and the authorities are like no other. Before the pandemic

I sat down once with an official and talked about the vicissitudes that startups and entrepreneurs endure. "No matter what kind of hotshot you are, we will always have a way of showing you who's boss," the person said, making an offhand remark about Tencent's owner, Pony Ma. "Don't think because you control a billion users and moved to Singapore or some overseas country that we can't do anything about you." The official told me that when regulators felt Tencent needed to be taught a lesson, they would step up censorship efforts, block or shut down web services till the company got the message. The tactics were not always conspicuous. Given WeChat's overseas ambitions at the time, they would sometimes disrupt its service for global users, delaying messages or transactions for just half a minute. "That small hold-up is more than enough to drive users crazy and make people ditch the app altogether," the person said. "That's how you show them some colour."

The Wall no longer resides just within China. When Chinese people travel outside the country, the Wall follows them via their telecom providers. A person using a China Mobile sim card is barred from roaming on Google. Authoritarian nations in Africa, south-east Asia and Russia see the appeal of the model. They too want to create their own intranet. As the internet splits in two, aligning itself between the American and Chinese models, Tencent's story offers a window into an alternative vision of what the global online sphere could become.

Tencent's products are so convenient and intuitive; yet in the back of everyone's minds is the knowledge that their every move, location and utterance is documented and potentially scrutinised. Nowhere is this contradiction more apparent than at Tencent's headquarters, in the heart of southern Shenzhen's hi-tech district.

Tencent's office building took five years and more than half a billion dollars to construct. Ma handpicked NBBJ, the architect responsible for Amazon, Google and Samsung's headquarters. But the billionaire wanted it to

be more than a statement of financial largesse. With its twin gleaming towers of glass and steel, he turned the building into one of the world's biggest laboratories for new internet services and connected devices. It features holographic tour guides, conference rooms that adjust temperatures based on attendance, and alerts for the best parking spots before commuters arrive.

What struck me was that within the halls of a building that serves as a towering paean to futurism and commerce, the Communist party's influence is omnipresent. In its open-plan reading room, alongside books about the cosmos and the ancient Greek and Roman empires, Chinese President Xi Jinping's book – tabulating his speeches and thoughts about how to govern – features on the most prominent shelves. QR codes in the gym bring up links to stories documenting battle victories during the Long March.

Even these demonstrations of loyalty are not enough. Common sense would suggest that the Communist party would be supportive of companies such as Tencent and encourage their

“  
Xi's book features on the most prominent shelves in Tencent's open-plan reading room



# How Covid gave plastic an easy ride

*PPE and testing kits in the pandemic were great news for the plastics industry. Now we need action to ensure single-use items are banned for good. By Alice Mah*

**T**here are only two reasons the plastics industry will change, a polymer scientist once told me: war or legislation. Corporations along the plastics value chain have faced a number of environmental and health crises, from toxic scandals to marine plastic waste and the climate emergency. Each of these has led to new laws and regulations, despite corporate efforts to undermine them.

In the two years leading up to the pandemic, the public backlash against plastic was a major concern for industry leaders. As a corporate executive remarked during an industry event early in 2019: "We need to get the image of plastic in oceans out of the public's mind. Otherwise, we could lose our social licence to operate." Of course, the pandemic did not take the image of plastic in oceans out of the public's mind. But it did highlight the importance of many

plastic products for healthcare and hygiene. At the virtual World Petrochemical Conference in April 2020, an analyst commented on this shift: "Ironically, sustainability, the issue that was dominating the conversation until just a few weeks ago, seems to be fading into the background... and polyethylene may even be gaining public favour as it plays a high-profile role in combating the greatest health risk to our planet in modern history."

This temporary respite from public anti-plastic sentiment opened the door for industry to push back against single-use plastic bans. In July last year, the European Commission rejected the industry's request to delay the EU Directive on Single-Use Plastics. However, multiple single-use plastic bans and deposit return schemes were reversed or delayed in countries around the world.

During the pandemic, plastic was restored to its original paradoxical status as both miracle and menace to society. This was enough. By the end of 2020, industry leaders had fully embraced the new pandemic narrative about the essential role of plastics and many expressed optimism about their future growth. At the virtual World Petrochemical Conference

in March 2021, industry analysts identified four key "Covid demand drivers": food packaging, bag ban delays, online shopping, and hygiene and medical.

**5%**  
of US plastic waste is recycled – 85% ends up in landfill, 10% is incinerated

**8 billion**  
tonnes of plastic has been produced since the 1950s



*A worker at a hospital in Kathmandu, Nepal, readies bags of waste for treatment, December last year. Prakash Mathema/AFP/Getty*

As one petrochemical industry executive enthused: "The Covid-19 pandemic highlighted how essential all our products are to everyone in society around the globe. We saw record sales and record volumes... Over the long term we can continue to see that kind of growth, and we're going to see that accelerate as economies reopen. All of this is really driven by the world's growing global middle class, and that's going to drive demand for the products we produce. Covid-19 didn't change our long-term view on the fundamentals."

Hearing these glowing industry reports, I couldn't help feeling guilty about the plastics that have entered my home during the pandemic. Many environmental activists and researchers have pointed out that one of the key tactics of industry is to blame the consumer for plastic waste, which diverts attention from corporate responsibility. The plastics crisis is a systemic problem, however, and most people are locked into supply chains

and infrastructures.

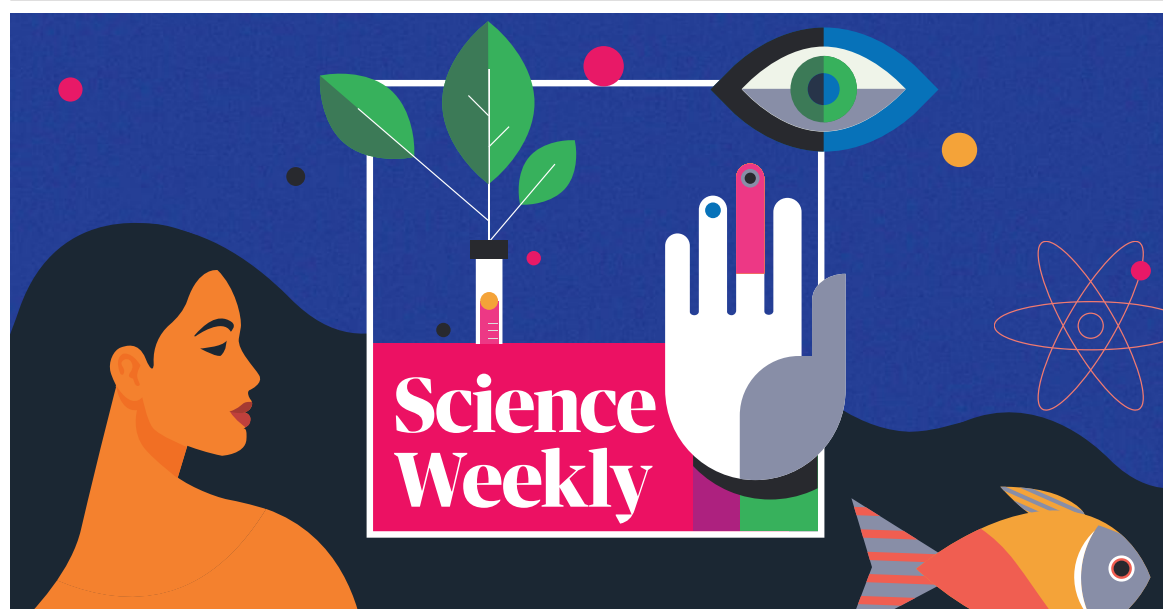
According to a recent study published in the journal *Science Advances*, the United Kingdom is second only to the United States in terms of the amount of plastic waste generated per person, at 99kg and 105kg per person per year respectively. Supermarkets with over-packaged food are one of the main problems. By contrast, the global average of plastic consumption is 45kg, and as little as 4kg in India. Looking at the consequences of one's own actions, multiplied and intensified across the planet, invites a kind of vertigo.

While voluntary corporate commitments to end plastic waste have flooded in, the plastics crisis has kept getting worse. Some of the most scathing reports have emerged during the pandemic, such as the Changing Markets Foundation's report *Talking Trash*, which concluded that "the Covid-19 health crisis has, once again, shown that Big

**30%**  
of the world's healthcare facilities lack a system to separate out their waste

Plastic is always primed and ready to use a crisis for its advantage, pushing to undermine environmental legislation or any restrictions on its products... [T]he plastics industry does not have people's best interests at heart." The report focused on the inadequate voluntary commitments of the top plastics polluters in the consumer goods and beverage industries, and the corporate "playbook" for undermining plastics legislation, particularly deposit-return schemes and single-use plastic bans.

One important lever for change has gained traction during the pandemic: the dawning realisation by many investors and policymakers that green recovery paths to net zero will need to phase out fossil fuels altogether, including virgin (brand new) plastic. In September 2020, the thinktank Carbon Tracker warned investors in plastics about the risk of holding stranded assets in the transition away from fossil fuels. Plastic is the last pillar of oil



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**2040**

The year by which campaigning researchers say the production of all new plastic should cease

demand growth, its researchers argued, but this pillar would soon be removed by increasing regulatory and recycling pressures, accelerated by green recovery packages.

The need to reduce the reliance of plastics on fossil fuels has also featured in a number of policy proposals. The US Break Free from Plastic bill re-emerged early in 2021 under the Biden presidency, incorporating calls from environmental activists and frontline communities to halt petrochemical projects and to hold corporations accountable. Plastics sustainability, incorporating net zero emissions targets, is also a prominent part of the European Green Deal. Furthermore, reducing virgin plastic production is a core (if contested) topic for debates about the scope of a new UN treaty on plastics, amid growing recognition from many governments, organisations and researchers that the problem of plastic pollution extends through the plastics life cycle, from the extraction of raw materials through to manufacturing, consumption, waste and pollution.

If there is any insight that can be gained from looking at the ways corporations have responded to the plastics crisis, it is the power of legislation. Binding laws and regulations offer less room for manoeuvre than voluntary commitments, especially when it comes to bans. The plastics industry is more concerned about the threat of the European Single-Use Plastics Directive, which is binding legislation, than the Ellen MacArthur New Plastics Economy Global Commitment, which is based on voluntary commitments. Outright bans of specific plastic products, on the grounds of protecting the environment or public health, effectively take these products off the market.

The pandemic has made clear that we need legislation and regulations to address the plastics crisis, but we also need another lever of change. We need to keep questioning the dominant assumption that there can be continual plastics growth on a finite planet. If this assumption could be overturned, aligning with the growing consensus that the world needs to transition away from fossil fuels, that would be a starting point for meaningful change.

*This is an edited extract from Plastic Unlimited: How Corporations Are Fuelling the Ecological Crisis and What We Can Do About It by Alice Mah (Polity Press, £14.99). To order a copy for £13.04, go to guardianbookshop.com or call 020-3176 3837. Delivery charges may apply*

**129 billion**  
face masks are used and thrown away globally every month

The networker

## John Naughton



### If our datacentres cannot take the heat, the UK could really go off the rails

One of the unexpected delights of the heatwave was the sound of a Conservative transport secretary talking sense. Grant Shapps was on the *Today* programme on Tuesday morning explaining a basic principle of good engineering design: get the specifications right. When you're creating a new piece of public infrastructure you need to be able to specify the constraints under which the design is expected to function.

Shapps explained that the railway system over which he currently presides was designed to operate between temperatures of -10C and 35C. And, in an astute move to preempt a furious *Daily Mail* editorial about staunch British rail tracks surely being able to cope with temperatures a mere five degrees above their design limit, he pointed out that if the air temperature is 40C, the actual temperature of the rails might be twice that. They are, after all, made of steel and could conceivably buckle in the heat, which is why some lines had been closed that day.

Interestingly, the railway industry was not the only one that couldn't take the heat. When the temperature reached 40.3C on Tuesday, datacentres operated by Google and Oracle had to be taken offline. According to *The Register* "Selected [Google] machines were powered off to avoid long-term damage, causing some resources, services, and virtual machines to become unavailable, taking down unlucky websites and the like." And at 3:41pm Oracle customers received an alert telling them that: "As a result of unseasonal temperatures in the region, a subset of cooling infrastructure within the UK South (London) Data Centre experienced an issue. This led to a subset of our service infrastructure needing to be powered down to prevent uncontrolled hardware failures. This step has been taken with the intention of limiting the potential for any long term impact to our customers."

None of this will come as a surprise to anyone who has been lucky enough to have visited one of these centres. (Since the tech companies are exceedingly sensitive about them, invitations are rare.) Basically, they are huge, windowless metal sheds, often constructed in



*'The cathedrals of our networked world': a datacentre in Guizhou province, China. Xinhua/Shutterstock; Courtesy of Marie Snyder/3 Quarks Daily*

### What I'm reading

#### John Naughton's recommendations

##### I post therefore I am

What are the challenges of teaching an "introduction to philosophy" course to the Instagram generation? Marie Snyder (below) examines the subject in an interesting 3 Quarks Daily essay, *On Tossing the Canon in a Cannon*.

##### Medical bulletin

Donald McNeil's Monkeypox: What You Actually Need to Know is a really informative piece on the Common Sense substack.

##### Critical distance

If you feel in need of some perspective, an essay by Max Fisher in the *New York Times*, *Is the World Really Falling Apart, or Does It Just Feel That Way?*, explores trying to take the long view.

remote locations, and surrounded by military-grade perimeter fencing. Inside are many thousands of stripped-down PCs (called servers) arranged in vertical racks.

Centres come in different sizes. The average one covers 100,000 sq ft. The biggest one (predictably in China) covers 6.3m sq ft. The number of servers in any given centre depends on its area and the tasks that the servers perform – ranging from hosting websites (low power), through running Javascript bots (mid-range) to graphics and video rendering or running machine-learning algorithms (high intensity). It's been estimated, for example, that a 1m sq ft centre could hold anything from 800,000 to 6.3m machines in varying combinations.

Everything about a datacentre comes down to one thing: electrical power. It's needed to run the servers – and to cool them, because they run hot. Imagine 800,000 powerful PCs running continuously and you'll get the idea. Accordingly, air-conditioning of their oppressive interiors is a critical function. It's why tech companies often try to put them in places where the

electricity supply is cheap and stable, and where cooling is easier because prevailing temperatures are lower.

In a way, datacentres (which were once called "server farms" until the tech industry decided that was too mundane a term) are the cathedrals of our networked world. But unlike

cathedrals, which just have symbolic, aesthetic, cultural or religious significance, datacentres constitute a tangible, utilitarian necessity of the online world. Without them, after all, our smartphones would be just expensive paperweights. Whenever you post a photograph to Instagram, send a text message to a friend, or consult a weather app to see how hot it is in Doncaster, you're interacting with a datacentre somewhere.

Which is why what happened to the Google and Oracle centres last

week is interesting. It's a reminder that railways are not the only part of our society's critical infrastructure that is vulnerable to global heating. As Shapps was explaining the realities of metallic expansion to Radio 4 listeners on Tuesday, the question that was running through my mind was: what were the design parameters for the two centres that had to go offline on Tuesday? Were the engineers who specified them assuming that the sheds would never have to cope with more than 35C? If so, then they – and we – could be in trouble.

It's easy to understand why railways constitute the critical infrastructure of a society: they're tangible, intensely physical things. But the technology behind our smartphones seems, somehow, ethereal. The useful thing about datacentres is that they remind us that it's not.





## Classical



# The coolest of evenings

*Star violist Lawrence Power and John Wilson's orchestra dazzle at an impressively air-conditioned first week of the Proms. Elsewhere, there are fireworks on the stage and podium in early Verdi, and a young pianist astonishes*

**Fiona Maddocks**



## BBC Proms 2 & 5

Royal Albert Hall, London SW7

### Attila

Royal Opera House, London WC2

### Thomas Kelly

Deal Music and Arts festival, Kent

At the risk of unwanted revelation I can say that I've had more melting moments in the Royal Albert Hall than anywhere else. I've sweltered and wilted and sauna-ed through *Ring* cycles and symphonies, new works and musicals, requiems and Rule Britannias. Not this year. The BBC Proms 2022 season is the coolest place to be. The Albert Hall

has cracked it, at last, with a new ventilation system, upgraded in lockdown, that works. It cost £6.8m.

This is not only important for audiences, who now have the chance to concentrate without an excess of fanning or fainting. Musicians themselves can perform without the unpredictable distraction of strings snapping, pegs slipping or tuning running away. In a Radio 3 interview, a clarinettist described having to shut his eyes to play there in the past, because of sweat pouring down his face. Since wind players are always, in effect, soloists, we can only imagine the nightmare.

The problem last week was how to get to the hall. Monday's severe heat warnings meant a depleted but enthusiastic crowd turned up for the first of two consecutive BBC Philharmonic Proms, this one with the orchestra's former chief

**ABOVE**  
*'Limitless variety': Lawrence Power with the BBC Philharmonic, conducted by Juanjo Mena, at Prom 5. Photograph by Chris Christodoulou/BBC*

conductor, Juanjo Mena. Lawrence Power was star soloist in James MacMillan's Viola Concerto (2013), dedicated to him. This expansive work spits and glitters, with restless activity in the orchestra and vivid ensembles of lower strings, flute, brass, percussion, always allowing the viola to sing out. The orchestra's long association with MacMillan showed in expert playing (they have recorded the concerto with Power and Martyn Brabbins).

All this endeavour was as nothing compared with the demands made on the soloist, who has to sprint the equivalent of 10 laps to everyone else's one. Power, who plays an Italian instrument from 1610, achieves an expressive range of limitless variety, from muscular to lyrical to ethereal. His encore, the *Imitations of Bells* from Johann Paul von Westhoff's Sonata No 3 in D minor (50 minutes in on BBC Sounds), turned the viola into a shimmering carillon.

The MacMillan was the centrepiece of a Prom that included Webern's mysterious arrangement of Bach's *Ricercar a 6* from *The*





**Theatre**  
*Much Ado About Nothing*  
at the National,  
page 35



**LEFT**  
*'The outstanding Prom so far':*  
**John Wilson and the Sinfonia of London**  
last weekend.  
Photograph by  
Chris Christodoulou/  
BBC



**BELOW**  
*Italian conductor*  
**Speranza Scappucci**  
after her all-action  
Covent Garden  
debut with the  
**Orchestra and Chorus of the Royal Opera House in Attila.** Tom Parker

*Musical Offering* and Bruckner's Symphony No 6. The symphony, the Austrian composer's oddest but arguably most appealing, had a restrained leanness of texture – heft and richness being the more typical Brucknerian order. It suited the mood and circumstance of the day. This majestic music needs a full hall, with audience and musicians an equal part of the equation: that's the thrilling dynamic the Proms, with standing room for 1,000 (still only £6), can deliver in more normal conditions. If the strings kept too much in reserve, after the marathon of travel from Salford, and rehearsal, who can blame them. The chorales of brass, essential to all Bruckner, blasted out in visionary splendour.

The outstanding Prom so far – and if there's a better one all summer we can call this a good year – was last Saturday's by the Sinfonia of London conducted by John Wilson. In an all-English programme, the orchestra's principal flute, Adam Walker, showed his artistry in Huw Watkins's *Flute Concerto* (2013). The strings created a strata-like depth and resonance in Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* (with glowing viola solos from the Ukrainian-born Andriy Vytovych, usually principal viola at the Royal Opera House). Bax's *Tintagel* – not heard at the Proms since 1989; fashions change – roared and crashed spectacularly. The rapid mechanism of Walton's *Partita* for Orchestra whirled in speedy, hyperactive intricacy.

The final work, Elgar's "Enigma" Variations, was one of the best, most alert and detailed performances you could hope for. Wilson, whose gestures on the podium are so unassuming he appears to do nothing more than beat time, had scrutinised the score, and asked probing questions about every familiar phrase, making it fresh. The Sinfonia of London, mostly a recording ensemble, is made up of leading principals or chamber musicians who want to play for Wilson. You can hear their devotion.

The Proms season had launched in massed style the night before with Verdi's *Requiem*: strong soloists (notably Masabane Cecilia Rangwanasha and Jennifer Johnston), and a rousing performance from the BBC



**ABOVE**  
*'Outrageous virtuosity':* **Thomas Kelly**  
at the Deal Music and Arts festival.

Symphony Orchestra and Chorus, conducted by Sakari Oramo (heard on Radio 3; also available, along with the London Sinfonia's Prom 2, on BBC iPlayer).

Verdi was also the choice for the Royal Opera's end-of-season concert performance of an early work, *Attila* (1846). With a fate-and-revenge plot set in the Adriatic CAD453, stirring choruses and a few outstanding arias, it's decidedly melodramatic. The Russian bass Ildar Abdrazakov, as chief Hun of the title, can do ferocious and heartfelt, and did, with ringing top notes and, given the soloists were singing from scores, a powerful dramatic presence. Simon Keenlyside, terrific as Ezio, was on fire – well, we all were; the ROH air con doesn't quite

match RAH standards – with Maria José Siri a gutsy, terrifying Odabella and Stefan Pop (replacing Joseph Calleja) as Foresto.

The chorus impressively mastered this unfamiliar work, bursting with assurance and elan. They, and the orchestra too, made the evening go with a zip. The high point was the house conducting debut of Speranza Scappucci, who sliced and cut the air as if with a sabre, jumping and crouching way beyond the call of duty but thrillingly bringing out the work's saturated colours.

Seaside festivals, or those with sharp ears behind the planning, can be a showcase for rising talent. **Thomas Kelly** was a prize winner in the Leeds international piano competition 2021. Still only 23, this British player gave an exceptional recital at the Deal Music and Arts festival, an annual July fortnight rich with high-quality music making. It was the kind of day that used to be called hot. Unfazed, Kelly tackled the enormous, so-called "Eroica" Variations – strictly, Beethoven's Variations and Fugue Op 35 – with imagination and pinpoint accuracy. The unusual choice of Medtner's *Sonata Reminiscenza*, Op 38 No 1, pensive and lyrical, made programming sense when you remember that the Russian composer revered Beethoven, and like his hero built his music organically out of tiny ideas.

Kelly finished with Stravinsky's *The Firebird* in the wild transcription by Guido Agosti. It demands outrageous virtuosity, hands racing up and down the keyboard, in crashing glory or pianissimo slides. Kelly, in demeanour, was a model of calm. All the dazzle came in the finger work. His teacher was the quietly admired and formidable pianist Andrew Ball, who died earlier this month. How proud Ball would have been to hear his brilliant pupil. Watch for the name.

## Home listening

### Classical music on CD, on air and online

LUDWIG VAN BEETHOVEN  
SYMPHONY NO. 2  
BRETT DEAN, TESTAMENT  
VLADIMIR JUROWSKI  
BAYERISCHE STAATSORCHESTER

► The Russian conductor **Vladimir Jurowski**, beloved of British audiences for his long stints

with the London Philharmonic Orchestra and Glyndebourne, became music director of the **Bayerische Staatsoper**, Munich, in 2021. Suppressing any envy, we can enjoy the fruits of their collaboration in a new own-label live recording: **Beethoven's Symphony No 2 in D** is paired with **Brett Dean's Testament: Music for Orchestra** (2008).

The symphony, often thought small because of what came later, has a grandeur and explosive rigour, superbly brought out here. Woodwinds burst with character, especially in the third-movement Scherzo, in which Jurowski allows them full rein. Strings are agile, pinpointing every accent or dynamic, skittering madly but securely in the wild finale. Dean's *Testament*, with its ghostly echoes of Beethoven, makes a striking and ideal match. Enough Beethoven symphonies out there already? Not when they are this good.

JOHN ANDREWS, THE DRAGON OF WANTLEY  
MARY BEVAN, CATHERINE CARBY, MARK WILDE, JOHN SAVOURNIN  
BROOK STREET BAND

► Ignorance hits us from all directions: I had barely noticed the existence of John Frederick Lampe

(1703–51) until his comic opera **The Dragon of Wantley** (Resonus) landed in CD form from conductor John Andrews, the Brook Street Band (below) and a top quartet of soloists (Mary Bevan, Catherine Carby, Mark Wilde and John Savournin). Lampe, a younger contemporary of Handel, was a bassoonist in London's opera houses and played at the coronation of George II.

In this farce, which lampoons absurd operatic traditions of the time, a dragon has been terrorising a South Yorkshire village. It's full of lively dances and arias and a few noisy, lip-smacking kisses. The work has been staged in recent years, but this is a world premiere recording. With full text and detailed background notes (by Annette Rubery), it fills a gap for students of the 18th-century English stage, but the commitment of these performers creates its own, wider pleasure.

► Catch this week's lunchtime concerts from **East Neuk festival**. Fife: the Pavel Haas Quartet and Boris Giltburg, the Elias Quartet and friends, and pianists Samson Tsoy and Pavel Kolesnikov. Radio 3, Tuesday to Friday, 1pm/BBC Sounds. **Fiona Maddocks**



“  
**The Sinfonia of London is made up of leading principals who want to play for Wilson. You can hear their devotion**



*'The lightning rod at the core of the film':  
horror veteran Alice Krige as Veronica Ghent  
in She Will. Everett Collection*



## Film of the week

# To the dark side with a real diva

*Psychological horror meets feminist revenge fable in Charlotte Colbert's bold feature debut, with a thrillingly intense turn from Alice Krige*

**Mark Kermode**



### **She Will**

(96 mins, 15) Directed by Charlotte Colbert; starring Alice Krige, Kota Eberhardt, Malcolm McDowell, Rupert Everett

This viscerally atmospheric directorial feature debut from the Franco-British artist and film-maker Charlotte Colbert arrives with a stamp of approval from a maestro of Italian horror ("Dario Argento presents") and a glowing endorsement from Mexican Oscar-winner Alfonso Cuarón, who says it "sits in the tradition of great psychological horror films". A chilling tale of buried secrets and dreamy vengeance with a subversive feminist edge, this latterday fable marries the spiralling, self-reflexive narrative

of Shirley Jackson's novel *The Haunting of Hill House* with echoes of the off-kilter visual sensibility of the 1962 cult oddity *Carnival of Souls*. A thrillingly intense central performance by Alice Krige (who earned her genre spurs in the underrated 1981 screen adaptation of Peter Straub's *Ghost Story*) is the lightning rod at the core of the film, grounding its hallucinogenic visuals in the terra firma of past tragedies and modern traumas, provoking "dark thoughts; *really* dark thoughts".

An arresting opening that intercuts surgical flashes of a mastectomy with the ritual application of makeup ("Every mask has a function ... this mask is about preservation") introduces us to Veronica Ghent, a fading screen star to whom Krige lends a hint of Norma Desmond's arch regality. Veronica is on a night train to Scotland, heading to a remote retreat where she can recuperate in private. "Any pain?" asks her nurse/

assistant Desi (Kota Eberhardt), to which Veronica (whose face seems to be permanently repressing a scream) mirthlessly replies: "Every pain."

Things get worse when they arrive at their destination to find it overrun by a gaggle of other guests ("the solo retreats only run in the summer – they alternate with silent yoga"). These unwelcome fellow travellers are theatrically corralled by Rupert Everett's flamboyant Tirador – an avowedly feminist art instructor who clearly fancies himself an Oscar Wilde of the canvas and who tells his eager students that the charcoal they are using "comes from this land", a land enriched by the ashes of countless women burned as witches over the ages. "Oh God, this is a nightmare," declares Veronica, who is already assailed by night terrors and haunted by visions of her childhood encounter with film-maker Eric Hathbourne (Malcolm McDowell), for whom she was "my special girl". But as fear



“

## The ground oozes in sticky Cronenbergian fashion beneath Veronica's feet

and loathing give way to something more assertive, Veronica finds strength in the defiant spirits of the past, with life-changing results – real or imagined.

Colbert describes *She Will*, which she co-wrote with Kitty Percy, as “a psychological horror about a woman’s expunging of her trauma through dreams”, a tale of “revenge, the power of nature, the unconscious, the way we carry within us the muscle memory of all those who came before and all those who will come after”. That’s a boldly expansive brief, but the film makes a great fist of combining the personal and the universal, subtly interweaving historical horrors with the #MeToo threads of its modern-day narrative, leaving Hathbourne to plead pathetically that any alleged wrongdoing occurred in “a completely different era”.

Like Robert Eggers’s *The Witch* and Ben Wheatley’s *In the Earth*, Colbert’s movie roots its interior transformations in an exterior landscape that seems to pulse with life, not least during sequences in which the ground oozes in sticky Cronenbergian fashion beneath Veronica’s feet, and trees and plants are rustled by a wind that sounds like whispers. Jamie Ramsay’s widescreen cinematography drinks in the crepuscular scenery, while visionary flashes of past, present and future colliding recall the elliptical editing of Nicolas Roeg’s *Don’t Look Now*.

Not all of it lands. Some of the tonal shifts (Krige’s ice-pick cool versus Everett’s campy comic relief) make for somewhat mismatched bedfellows, and the plot can become a little too enigmatically unravelled. But these are minor imperfections, smoothed over by composer Clint Mansell’s throbbing, chanting score, which perfectly matches both the tactility of the visuals and the scrunchiness of the layered sound design.

Coming in the wake of Rose Glass’s *Saint Maud*, Prano Bailey-Bond’s *Censor* and Romola Garai’s *Amulet*, this offers yet more evidence of a homegrown wave of cutting-edge movies from female film-makers who have found their natural home within the expansive possibilities of the horror genre.

## And the rest

Wendy Ide



### Where the Crawdads Sing

(125 mins, 15) Directed by Olivia Newman; starring Daisy Edgar-Jones, Harris Dickinson, David Strathairn

There’s a subtle difference between a marsh and a swamp, according to the southern-fried narration that opens this adaptation of Delia Owens’s bestselling North Carolina-set novel. It’s the kind of distinction that only someone like Kya (*Normal People*’s Daisy Edgar-Jones, charismatic but ultimately miscast), an abandoned illiterate bog urchin turned reclusive autodidact naturalist, would be able to unpick.

The camera spends an inordinate amount of time weaving languidly through Spanish moss, stringing together the separate timelines of the story. Kya as a child: wily enough to avoid the drunken violence that drove away her mother and her older siblings and left her alone with her sour, stewing father. And once he, too, disappears, she is resourceful enough to survive alone, a shoeless kid hawking harvested freshwater mussels in return for sacks of grits. Kya as a young woman: dubbed “Marsh Girl” by the suspicious locals, mocked for her otherness and accused of the murder of Chase Andrews (Harris Dickinson). As the court case unfolds, with kindly lawyer Tom Milton (David Strathairn) by her side, flashbacks reveal just how comprehensively failed Kya has been by the men in her life. It’s small wonder that she prefers crustaceans.

The film shares something of the wetlands romanticism of *Beasts of the Southern Wild*. Another similarity is its disingenuously photogenic approach to the depiction of extreme poverty. But while *Beasts* had a sparky, unpredictable quality to the film-making, this is more hokey and obvious in its choices. Like the backdrop – marsh or swamp – it’s all a bit soggy.

### Notre-Dame on Fire

(110 mins, 12A) Directed by Jean-Jacques Annaud; starring Samuel Labarthe, Jean-Paul Bordes, Mickaël Chirinian

There are shots at the start of *Notre-Dame on Fire*, Jean-Jacques Annaud’s unapologetically pulpy disaster-movie take on the 2019 conflagration, when it feels like the opening sequence of *Final Destination*. Annaud boobytraps each frame with potential peril – the workman sneaking an illicit cigarette, the darting sparks from a circular saw, the pigeon pecking at the ancient wiring. It’s not so much a question of *if* the medieval cathedral will ignite as when.



Daisy Edgar-Jones, top, ‘charismatic but miscast’ in *Where the Crawdads Sing*; the ‘eyebrow-scorching’ *Notre-Dame on Fire*; Gérard Depardieu in the ‘refreshingly understated’ *Robust*. Sony/Michele K Short/Allstar

Once the inferno is raging in the tinder-dry beams of Notre-Dame’s attic, the director ramps up the jeopardy, showing molten lead falling in globules on to the firefighters below. Attempts to create a sense of emotional engagement with key characters are rather stymied, however, by the fact that most of the emergency workers are concealed behind breathing apparatus. Instead, we get contrived scenes in which newbie firefighters share gum, and moments of pure cheese involving an adorable mopet and a prayer candle.

What the film does best is capture the daunting rage of the fire: Annaud combines muscular action sequences with actual footage of the event to eyebrow-scorching effect.

### Robust

(95 mins, 15) Directed by Constance Meyer; starring Gérard Depardieu, Déborah Lukumuena, Lucas Mortier

The oversized screen presence of Gérard Depardieu, an actor who comes with baggage to match his bulk, is smartly harnessed in this impressive feature debut from Constance Meyer. Depardieu plays Georges, a celebrated French actor with the appetite of an ogre, a tendency to crash motorbikes and a self-destructive kind of genius that is frequently diluted by endless bottles of wine. The role, in other words, that Depardieu has arguably been playing for most of his life. Starring opposite him is the compelling Déborah Lukumuena, who plays Aïssa, the self-possessed young female security guard with whom Georges forms a complicated friendship.

Balancing moments of affectionate humour at Georges’s expense with empathy for the emptiness inside the star who, on paper, has everything (including a tank full of repulsive deep-water fish), this is a deft and refreshingly understated piece of film-making from Meyer. Much is left unsaid and unshown, but the dynamic between Georges and Aïssa is persuasively fleshed out.

### Kurt Vonnegut: Unstuck in Time

(127 mins, PG) Directed by Robert B Weide, Don Argott (in cinemas and on VOD)

Not just a documentary about one of 20th-century American literature’s most celebrated figures, but also a film about a friendship, *Kurt Vonnegut: Unstuck in Time* is an enjoyable, suitably unconventional portrait of the author of *Slaughterhouse-Five*. Director Robert B Weide first – tentatively – proposed the idea of a documentary to Vonnegut in 1988. To Weide’s astonishment, he agreed. The extended filming period – Weide documented the writer from 1988 right up until his death in 2007 – was, you suspect, in part due to the obvious pleasure they took in each other’s company.

And it’s this aspect – the real warmth, the way the camera becomes almost incidental in the encounters between documentarian and subject – which gives this film its satisfying emotional depth.

### All Light, Everywhere

(109 mins, 12A) Directed by Theo Anthony; featuring Theo Anthony, Keaver Brenai, Steve Tuttle

An ambitious, demanding documentary that weaves together philosophy, neuroscience, ethics and observations on the very nature of film-making, *All Light, Everywhere* is bracingly challenging stuff. Taking police body-camera technology as a jumping-off point, the film explores the act of seeing, biases in perception, the nature of surveillance and the fallibility in the way we process information.

It springs restlessly between ideas and, while it doesn’t quite cohere into a neat central thesis, the film did leave me with both the means and the inclination to do some further thinking on the subject.



## Film

## Streaming

## The loser takes it all

Mark Rylance's pitch-perfect turn as the worst golfer in the Open's history follows in the valiant wake of underdog sports films, from *Rocky* and *Slap Shot* to *Cool Runnings*

Guy Lodge



The underdog sports drama is an inspirational but essentially results-oriented film genre. No matter how hopeless the aspiring athlete(s) at the outset of proceedings, the story brings them, at the very least, to the brink of victory: talent is prized and rewarded. **The Phantom of the Open** (out now on multiple VOD platforms), however, is a pleasing exception to the formula – a sporting biopic in which the improbable hero's outright crapness at his inexplicably chosen game is not just frankly stated but actively celebrated.

A middle-aged shipyard worker who blagged his way into golf's 1976 Open Championship and proceeded to shoot the worst score on record, Maurice Flitcroft entered history mostly as a tabloid amusement. Buoyed up by a performance of twinkly good humour, with just an edge of yearning sadness, from Mark Rylance, Craig Roberts's cheery film turns Flitcroft from punchline to paladin – a sportsman whose defiant lack of gifts dealt a symbolic blow to golf's stuffy, wealthy gatekeepers. There's perhaps a sharper satire to be made from his story, but *The Phantom of the Open* sticks throughout to a jaunty, feelgood agenda. It's just a film that encourages us to feel



AP-ALLSTAR

Clockwise from top left: Jack Lowden and Florence Pugh in *Fighting With My Family*; Mark Rylance as Maurice Flitcroft in *The Phantom of the Open*; 1993's *Cool Runnings*: 'still lands a genuine lump in the throat.'

good about losing egregiously.

You certainly can't imagine an American version of Flitcroft's story: Hollywood finds little ironic joy in shambling, defeated men, which is why they have a monopoly on underdog sports films to begin with. **Rocky** (Apple TV), the touchstone of the genre, was seen as revolutionary in its day for allowing Sylvester Stallone's hard-up, hangdog journeyman to narrowly lose his climactic fight to the more famous, accomplished contender. His victory is one of nerve and determination, and that compromise is what gives the 1976 film its still-winning spirit. (The increasingly inflated, more cheerleading sequels largely missed the point.) Next to Flitcroft, though, Rocky Balboa is practically an Olympian god.

Splitting the difference is **Eddie the Eagle** (BFI Player), Dexter Fletcher's bouncy biopic of British ski-jumper Michael Edwards, a plucky striver who became a national hero even as he placed last in the 1988 Winter Olympics. Fletcher's earnest film sticks up for personal bests and pushing your own limits. Taron Egerton's cuddly performance refutes jockish stereotype. In the ranks of snowy underdog adventures, however, it takes second place to the delightful **Cool Runnings** (Disney+), which wrings the nominally true story of Jamaica's first Olympic bobsledding team for maximum fish-out-of-water laughs, before proceeding to a moral-victory climax that, however sweetened and Disneyfied, still lands a genuine lump in the throat.

Boxing and fighting films offer the most scope for individual underdog stories, extending to mixed martial arts – as in the fraternal rivalry saga **Warrior** (Netflix), lent grace and gravitas by Tom Hardy and Joel Edgerton – and the absurd theatre of wrestling. At the uplifting end is Florence Pugh's from-the-bootstraps trajectory in the sweet, chipper **Fighting With My Family** (Curzon). Darren Aronofsky's gruffly elegiac **The Wrestler** (Amazon Prime) evaluates a small-time career from the end of the road rather than the beginning, as never-say-die spirit turns movingly to, well, death.

Team sports – American ones in particular – make for the most upbeat, convivial examples of the genre, with ample room for community-minded life lessons. Baseball has given us the spiky misfit kids of **The Bad News Bears** (Amazon) – another film that finds jubilant victory in second place – and the snappy feminist pioneers of **A League of Their Own** (Chili), whose female ball players enter the field as underdogs to the patriarchy before they even pick up a bat.

American football is best represented by **Friday Night Lights** (Google Play), an underrated film of great social texture and integrity, largely eclipsed by the more popular series it inspired. Basketball has the rousing, teenage David v Goliath sweep of **Hoosiers** (Amazon). But it's the rude, roughhousing ice hockey comedy **Slap Shot** (Chili), led by the irresistible Paul Newman, that stands out in the canon – not least for its flippant rejection of all the sportsmanlike principles that tend to drive the genre. Here, a scruffy team makes its name on violently bad behaviour, and earns its ultimate triumph by default. Maurice Flitcroft might have approved.

## Also new to streaming & DVD this week

### Everything Everywhere All at Once (A24)

That this whirling, brazenly absurdist comedy/fantasy/action hybrid has been such a sleeper hit in cinemas is cause for celebration in a cookie-cutter industry. At well over two hours, though, the film itself – about a Chinese American mother, gamely played by the marvellous Michelle Yeoh (below), charged with saving the world by tearing through multiverse timelines – is only intermittently as fun as it is frenetic.



### The Quiet Girl (Curzon)

Irish film-maker Colm Bairéad makes a strong but serenely understated impression with his lovely debut feature, a finely etched character study of a withdrawn, neglected nine-year-old girl gradually coming into herself under the care of kindly relatives. It's unimpeachably gentle but never soft-edged or maudlin, shot through with real curiosity and understanding of how children think and feel.

### Summertime (Criterion)

A well-timed release for the Criterion Collection edition of this most palpably sun-kissed of summer romances: David Lean's vibrant, bittersweet and gloriously Technicolored 1955 tale of a buttoned-up, unattached American (Katharine Hepburn in one of her greatest performances) living her Venetian dream for a single season.

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## Art

Laura  
Cumming**Nina Katchadourian: To Feel Something That Was Not of Our World**Pace Gallery, London W1;  
until 5 August

*The American artist recreates the incredible ordeal of a Scottish family adrift in a dinghy in the Pacific for five weeks – a story that has fascinated her since childhood*

In June 1972, the Scottish farmer Dougal Robertson was sailing across the Pacific with his family when a pod of killer whales attacked their schooner, Lucette. Robertson was about to drink his morning coffee when the hull beneath his feet suddenly split to reveal the fathomless ocean. The family had approximately two minutes to gather everything they could and board the lifeboat before the ship sank into the blue. And it was on this fragile dinghy that four adults and two children managed to survive without charts or compass, against 20ft waves, circling sharks, thirst, sunstroke and starvation for a staggering 37 days.

A coffee cup appears at the start of the American artist Nina Katchadourian's riveting show, raised upon a plinth like a modernist sculpture. The original is lost beneath the waves, of course, somewhere off the Galápagos Islands. But Katchadourian has worked hard to find an exact replica, constantly checking to see if she has got it right with Douglas, eldest of the Robertson children, 18 at the time of this trauma. Accuracy is vital. For this is nothing less than an attempt at imaginative recreation.

Katchadourian first came across the story at the age of seven in Dougal's international bestseller *Survive the Savage Sea*, and has read the book almost every year since. Now 54, she is much admired for her curious and playful inquiries into our place in the world, construed in every medium from sculpture, painting and film to sound and performance. Her best-known works include the photographic *Lavatory Self-Portraits in the Flemish Style*, all made on a single long-haul flight using paper towels and other aeroplane flotsam, and her never-ending *The Genealogy of the Supermarket*, which interrelates all the people who appear on

## A holiday to remember...



*'It carries no menace – until you notice the dinghy': the lifesize Whale, 2020, top, by Nina Katchadourian, above, standing in her outline of the Robertsons' dinghy, drawn on the gallery floor.*

All images © Nina Katchadourian/  
courtesy Pace  
Gallery

**“**  
*The Robertsons had to catch turtles, drink their blood for fluid and eat their eggs for protein*

common grocery products as if they were all one big family. Think taxonomy, anthropology, comedy: Susan Hiller with a sense of humour.

How to convey the unbelievable ordeal endured by the Robertsons, if you were not there? Katchadourian starts with the whale, and its scale. On the wall hangs a lifesize painting of an orca, stretching all the way along the first gallery. It carries no menace at all – until you notice the outline of the dinghy on the floor. The Robertsons started out with two vessels, but the raft soon deflated and they were confined to a dinghy only 9ft long. Katchadourian draws paradoxically elegant diagrams showing how body interlocked with body, awake and asleep, jammed together like human sardines.

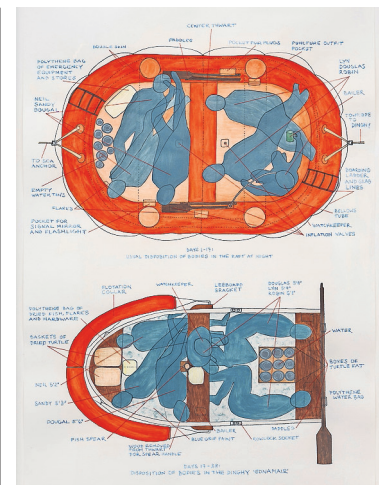
Dougal Robertson was heroic, inventive and unbelievably stern. Recordings from his book are

audible on headphones through the show. The moment they saw a ship, which did not see them (he is filled with “the bitter aggression of a predator”). The nightmarish plan to drift towards the doldrums, because at least there is a chance of being temporarily becalmed. The systematic hunting and gutting of ocean creatures, and the rage when anyone lets such a creature escape.

But these are interspersed with the words of Douglas, whose story diverges from that of his father in the most poignant ways. He remembers the terrible fights between his parents, the strange diminishing of hunger with the passage of time, the beauty of the wide sky above the boat. He also speaks with extraordinary eloquence of the moment when a Japanese trawler finally came into view, saw and saved them. A fisherman handed down a rescue rope and Douglas took it. “To feel something that was not us, that was not of our world, that was so good.”

On the floor below is a spiral of blond rope formed in a disc, like a great yellow moon. Katchadourian enters into the ordeal with shapely humility. She has made the most beautiful wire sculptures of the creatures they caught: sea turtles, flying fish and dorado, which seems to float against the blue of the gallery walls as if submerged, halfway between skeleton and memory.

She interviews Douglas by phone, text and WhatsApp from her studio in New York and his home in Barnet, their messages often printed out to add to the growing narrative on the



**ABOVE**  
*Katchadourian's 'paradoxically elegant' diagrams showing how the six members of the Robertson family lay interlocked on their 9ft dinghy.*

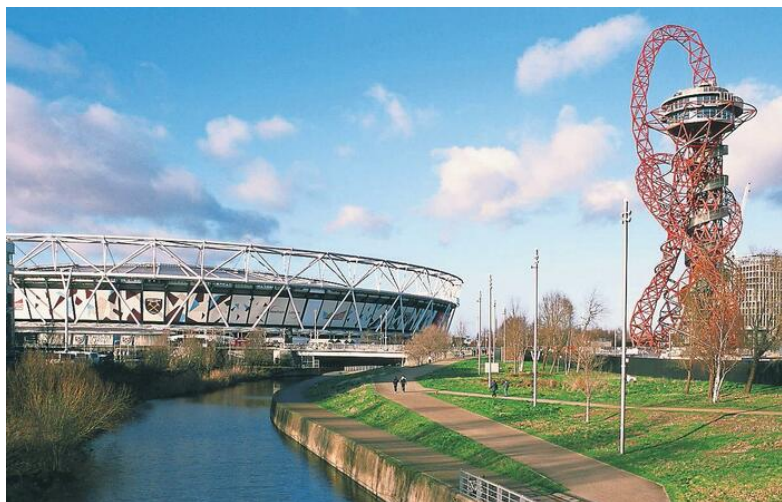
wall. The Robertsons had to catch turtles, drink their blood for fluid and eat their eggs for protein. What did the eggs taste like? Douglas, his memories evergreen, describes the slight crunch followed by a burst of soft sweetness. Katchadourian piles a heap of Lindt's Lindor truffles on a plinth.

For although this show is deeply committed to knowledge – how to navigate and survive the savage ocean, how to catch a flying fish without capsizing a dinghy, how to make an enema using turtle oil – its ultimate concern is with human empathy. What it felt like for Dougal, Douglas, his mother and nine-year-old twin brothers, not just to eat raw bleeding catch but to be so close to death and somehow remain hopeful.

The exhibition is densely crammed into the basement of Pace London's towering headquarters when it could have expanded across several floors. You have to bend low to see news cuttings of the Robertson rescue alongside Elvis's divorce, and the outline of the dinghy would have been better marooned in some oceanic upper gallery. But Katchadourian has made the most of her given space, and her ideas. Art is always asking what it was like, what it looked like, what it felt like, and seeking to show the answers. This show – which includes her own attempts to contain an ocean in a tiny watercolour – achieves this in the most novel and inventive ways. It ends with breakfast on the Japanese trawler: a narrative strung between two coffee cups.



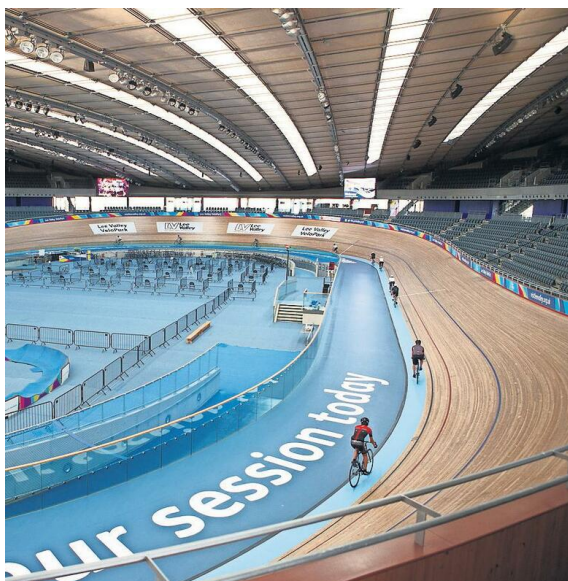
# Architecture



ABOVE  
'Pointless tangles and contortions':  
Anish Kapoor's  
ArcelorMittal  
Orbit tower  
and the London  
Stadium.

RIGHT  
The Lee Valley  
VeloPark.

Photographs by  
Richard Barnes/  
Alamy, Andy Hall/  
the Guardian



## London's real Olympic masterstroke?

*Anish Kapoor's big red twisting tower remains a spectacular eyesore, but 10 years on from the 2012 Games, the old railway lands of Stratford are now a thriving hub of culture, work, homes, education, shopping – and sport – that few other host cities can rival*

**Rowan Moore**



What have the Olympics ever done for us? Nothing, apart from the 226-hectare park that attracts six million visitors a year, the magnificent sporting facilities, the tens of thousands of new jobs, the decontamination and opening up of ex-industrial land, the schools, the cultural institutions currently under construction, the new homes, some of which are affordable in a meaningful sense. Not to mention the national feelgood factor while the games lasted, and a more enduring raising of the profile

and pride of its location. "We suddenly felt we were part of the story," says Rushanara Ali, Labour MP for the nearby constituency of Bethnal Green and Bow. "If you came from east London, if you came from different backgrounds, you felt part of it."

Apart from that, nothing.

Ever since the 2012 London Olympic bid was launched early in the century, there has been understandable scepticism – that it wouldn't live up to its promises, that it would trample on local interests and character, that it would be taken over by corporate interests. Some of this has been justified: hopes to "inspire a generation" with a national sporting

renaissance, for example, have largely foundered. But if you now visit the Queen Elizabeth Olympic Park in east London, 10 years after the games were held there, you will see a beautiful and largely well maintained landscape that skilfully exploits the web of waterways and the changes of levels previously on the site. It runs a pleasing range, from shaggy meadows and wetlands to more kempt lawns and terraces. You will see large numbers of people enjoying it who have reached it from all directions. The atmosphere is relaxed, welcoming, inclusive, mutually tolerant.

You will see the graceful curved roof of the velodrome and the more rambunctious curved superstructure

of the Aquatics Centre, perhaps the BMX track, the hockey and tennis centre, and the Copper Box multi-sport arena, all modifications of the original Olympic facilities. If you wander into some of the residential districts at the edges, you might find quiet mews-like enclaves, and pleasant streets with accessible and well used open spaces, including playgrounds available to any family that might want to use them. If you arrived at the park from the public transport hub at Stratford you will probably have passed through the Westfield shopping mall, a work of corporate gigantism to be sure, but one crowded with people from near and far who seem happy to be there. And which, contrary to expectation, has not killed the older and more everyday shopping centre in the middle of Stratford.

Other sights include the zone called East Bank, where buildings for the Victoria and Albert Museum, University College London, the London College of Fashion, Sadler's Wells and the BBC are taking

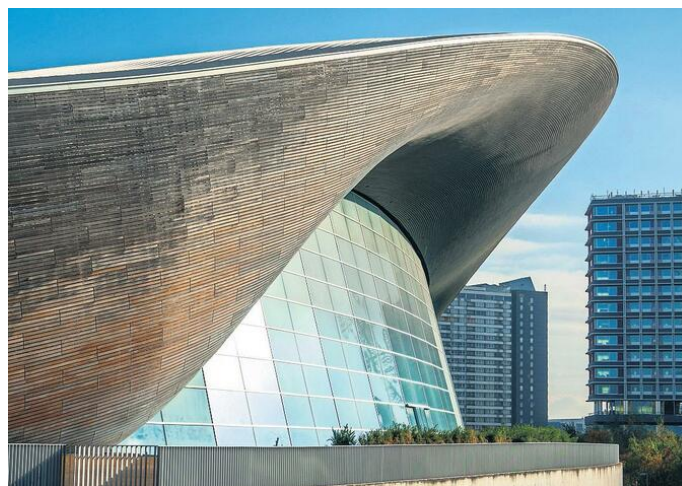
shape, and Here East, a prospering innovation and technology business campus that was once the media centre for the 2012 games. You might also see, outside the boundaries of the Olympic site itself, neighbouring areas such as Hackney Wick thronged with life, and canal towpaths busy as never before. For the next five years the demountable hexagon of the Abba Arena, home to a virtual concert residency by the famous Swedes, will stand at the southern end of the park.

This is the kind of place that planners have dreamed about for decades, but rarely achieved, with a multiplicity of uses – culture, work, homes, education, shopping, sport – where no single facility dominates. You can shop in the mall if you want to, but you don't have to spend money in the park to enjoy yourself. There will be high art and commercial entertainment, but neither dominates. It has achieved at least two things usually thought difficult: the creation of a thriving new urban district,



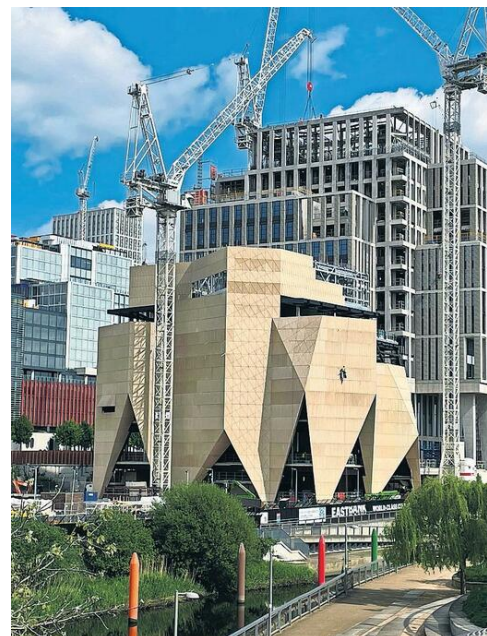


LEFT The view of the Queen Elizabeth Park and Aquatics Centre from the rooftop of UCL's new East campus. Photograph by Jill Mead/the Guardian



ABOVE The 'rambunctious' curved roof of Zaha Hadid's Aquatics Centre.

RIGHT V&A East, with the London College of Fashion under construction behind. Photographs by Bradley Taylor/Alamy; Oliver Wainwright



and the making of a large new park to which people actually come.

The location of London 2012 is also a world away from the sites of most other Olympic Games – Atlanta, Athens, Beijing, Rio – where the hulks of great sporting buildings stand marooned in expanses of open space, forever unable to attract the crowds that filled their brief lives as Olympic venues. It is, as the London expert Dave Hill writes in his new book *Olympic Park* a rare feat of political cooperation, in which national and local leaders, and figures including the left-wing London mayor Ken Livingstone, the centre-left minister Tessa Jowell and the former athlete and Conservative politician Sebastian Coe worked together in a common cause.

The 2012 legacy, it must be said, has its flops. Foremost among these is the 115 metre-high ArcelorMittal Orbit, a big red piece of public art by Anish Kapoor, the engineer Cecil Balmond and the architect Kathryn Findlay. It was conceived when Boris Johnson, after his election as mayor of London in 2008, seemingly wanted to make his mark, like a dog urinating on a lamp-post, on the achievement of his predecessor, Livingstone. It is a structure whose pointless tangles and

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*The truth about the Olympics in general is that it costs many billions just to put on these short-lived festivals of sport*

contortions of steel are, in hindsight, an apt metaphor and warning of Johnson's future governance of the country. Promises that it would pay for its upkeep from ticket sales to eager visitors have proved hollow, even after the addition of a crowd-pleasing slide that runs from top to bottom.

There is also the stadium, where immense sums of public money, from national and local government, including ongoing running costs, have effectively gone to subsidise the rich Premier League football club West Ham, partly owned by two former pornography barons, which is now based there. The architecture of the stadium was spare and intelligent, well suited to Olympic athletics events, and came with a plan for reducing it in size after the games. The problem came when it was belatedly decided to make it a football venue, for which it was not designed, and required expensive adaptation.

There are big, wide, space-eating roads scything through parts of the park, built to meet Olympic technical requirements. There are ragged and disconnected parts of the plan, where one part doesn't join convincingly to another. The default architecture of the residential districts is one of benign

alrightness, a bit bland and dull, with occasional outbreaks of big, lumpen stuff where developers have grabbed the chance to make some extra money. There is the question of the businesses formerly on the site, removed elsewhere so that the Olympic construction could start, 31% of which had closed down by 2015. As, however, this is similar to the national rate of closure over a period that included the 2008 financial crisis, it's hard to know to what extent their relocation was to blame.

And there is the question of new homes on and around the Olympic site, 11,380 of which have been built out of the 30,000 to 40,000 promised early in the Olympic project. Of those, 15% are classed as “intermediate”, a category of homes below market price but out of reach of many who live in surrounding areas, and another 13.5% of the total as “low-cost rent” and “social rent”. The London Legacy Development Corporation, which directs regeneration of the post-Olympic zone, says that the amount of housing has been reduced by reallocating land to other beneficial uses, such as East Bank, but that nonetheless 33,000 new homes will have been built in the area under their purview by 2036. They also

say that percentages of affordable housing are often set by old planning permissions that they can't control, and that they are hoping to increase them in the future. You could say, if you wanted to be a little generous, that on this subject the jury is out.

Above all, it's moot to ask whether the Olympics can truly take credit for everything that now stands in and around the former railway lands of Stratford. Since the 1990s the area has also been saturated with public investment in the form of transport infrastructure – the Jubilee line extension, the Docklands Light Railway, a station on the High Speed 1 rail line built to serve the Channel Tunnel, the Elizabeth line – which had already prompted proposals for a huge redevelopment before the London Olympic bid was made and won. A park, housing and shopping centre were part of this plan. Many of the area's goodies, such as the cultural facilities of East Bank, are funded by budgets additional to the £9bn spent on the Olympics.

What the 2012 games achieved was to speed up these developments – Professor Tony Travers of the LSE has estimated that without them “it would have taken until 2050 to 2060 before the area became fully regenerated”. The Westfield shopping centre, in the wake of the 2008 crash, would certainly have been put on hold if there had been no Olympics in prospect. 2012 also added an extra level of quality and magnificence to what was built, and intangibles of excitement and local self-esteem.

The truth about the Olympics in general is that it costs many billions just to put on these short-lived festivals of sport, with no guarantee of any additional benefit to the places where they are held – the fact that investment is poured into a place and large structures built does not in and of itself lead to long-term regeneration. This is embarrassing both for the International Olympic Committee (IOC) and for host cities, and in the processes of bidding for and holding games, which requires cities to make optimistic pitches both to the IOC and to their general publics, promises about legacy and regeneration are made that are rarely kept afterwards.

The rare trick that London pulled off was to overcome the flaw at the heart of the Olympic project, and make many of the promises of legacy come true. There's some sleight of hand here, as it didn't all happen because of the games. An assessment that took into account all the additional public investment on trains and schools and culture may or may conclude that the outcome is value for money. But it is there, and it does many good things, and it is broadly popular, all of which are achievements to be celebrated.



# Television

## Dial 999 for improbable plot twists

*A call centre thriller ties itself in knots; Lucy Kirkwood's play about violence against women sears on the small screen; and Covid vaccine sceptics get needled*

Barbara  
Ellen



**The Control Room** BBC One  
**Maryland** BBC Two  
**Unvaccinated** BBC Two  
**Better Things** BBC Two

Such was the heat, there were times I felt I was hallucinating the BBC One emergency call thriller **The Control Room**. How better to explain three hours of increasingly demented plot developments than that somebody slipped a couple of tabs into my ice tray?

As it was, I was left to puzzle over the programme's grasp of reality. Directed by Amy Neil and written by Nick Leather (who was responsible for BBC Three's excellent *Murdered for Being Different*), it starts well. Gabe (Iain De Caestecker), a worker in a Glasgow emergency call centre, answers the phone to a desperate young woman who says she has killed a man. The caller, who then recognises Gabe's voice, turns out to be Sam (Joanna Vanderham), his dysfunctional childhood love.

Spoilers ahead. Gabe agrees to help dispose of the body (why?). Gabe refrains from looking inside the van in which the body is contained (why?). A co-worker blackmails him into participating in a data collection side hustle (eh?). There are childhood flashbacks: trauma; arson; a Christmas-tree wood. Implausibility abounds: Gabe, an emergency services call operative, appears to live in the

Grosvenor Square of Glasgow; the police, led by Sharon Rooney's DI Breck, let him slip through net after net. I rather like the tender, evocative childhood flashbacks, but there's a tsunami of them. At one point in this supposedly tense thriller, Sam hides in Gabe's wardrobe and pretends she's not there as he hangs his jacket up. What is this: No Murder Please, We're British?

I would require a course of regression hypnosis to explain the convoluted denouement to you. It's said that the Jed Mercurio stable plays fast and loose with plot credibility, but *Line of Duty* is a fly-on-the-wall documentary compared with this show. It doesn't feel fair to blame the actors, who have done nice work elsewhere. *The Control Room* is an example of what could be termed "failed noir". You can see what it's trying to do with the moody lighting, femme fatale motifs, stylised close-ups and gasping dialogue, but it keeps falling through its own improbable black holes.

Over on BBC Two, there was an adaptation of **Maryland**, Lucy Kirkwood's acclaimed short play about the violence women deal with in their everyday lives. First shown at the Royal Court in 2021, it is Kirkwood's appalled response to the deaths of Sabina Nessa, Sarah Everard and too many others who have been raped and murdered.

Here, the name "Mary" becomes a universal feminine signifier. Hayley Squires and Zawe Ashton play women called Mary who have been raped. The insensitive policewoman (Justine Mitchell) who deals with them is called Mary, as is the mother of the bungling policeman (Daniel Mays), who joshes inappropriately with them.

Alongside the Marys and their ineffectual, irritating police protectors ("What are you up to tomorrow, then?"), there are "furies", standing on stairs, hurrying through woods, walking along streets, expressing womanly thoughts and fears: "My mother told me to always aim for the Adam's apple."

There's a noise – a howling scraping – to drown out mentions of rape and murder. As the play progresses, the furies swell in numbers, become engorged by grief

*'Failed noir': Iain De Caestecker (Gabe) in The Control Room. BBC/Hartswood Films*



and rage: "What we can't get our pretty little heads around is: why are we so fucking killable?" For those who didn't see *Maryland* on stage, it feels as though you're experiencing all the intimacy and intensity of the theatre piece.

A recent bout of Covid left me stupefied on cushions, wheezing like a multi-jabbed Methuselah. It makes you wonder about the people who remain unvaccinated even as infection numbers rise: are they "truthers" with nerves of steel or is something deeper going on?

Cue the BBC Two documentary **Unvaccinated**. Presented by Professor Hannah Fry, a mathematician who worked on the data that helped bring the UK out of the first lockdown, it addresses those who have never been vaccinated – a figure put at around 4 million in the UK. Assembling seven individuals, the programme's aim is to allay their concerns – examine data, dispel myths, talk with scientists and medics – to the point where they'll consider getting their arm out.



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*Line of Duty is a fly-on-the-wall documentary compared with this show*

It comes to something when the conspiracy theorist who arrives rattling on about microchips emerges as one of the more reasonable group members, who is at least prepared to listen. There are valid concerns: big pharma, side effects, fertility, newness of vaccines, socio-historical reasons behind heightened vaccine hesitancy among ethnic minorities. Fry respects their right to scepticism, calmly persevering, despite interruption, opposition and a walkout after she uses jellybeans to illustrate a point about percentages.

*Zawe Ashton and Hayley Squires, left, in Maryland: 'all the intimacy and intensity of the theatre piece'. BBC/Century Films Ltd*

Jellybean rage aside, it becomes clear that certain people are somewhat fixed in their views and unlikely to be persuaded by scientific fact. After a while, the documentary starts reminding me of noisier corners of the internet, where anti-vaxxing is a hardwired personality trait. Does anybody in *Unvaccinated* consider getting jabbed? Take a look for yourselves. Personally, I think Fry should get a special Bafta for patience.

Also on BBC Two, **Better Things** returns for its fifth and final series. This show felt like a best-kept secret, until I realised that plenty of others were watching it and loving it. Created by comedian Pamela Adlon and (pre-disgrace) Louis CK, it's an unfussy, droll, Los Angeles-based dramedy in which performer/single mother Sam (Adlon) drags herself through the days, dealing with career issues, ageing, three demanding daughters and an eccentric mother (Celia Imrie) full of "when I am an old woman I shall wear purple" energy.

Mothers, please watch with emotional support animals at the ready: *Better Things* is as fine a portrait as I've seen of how daughters sharpen their claws on their moms. In 10 parts (all on iPlayer), events and dramas slide in and out of focus: career jolts, non-binary youngsters, abortions, a UK trip. While uber-Californian, it's sprinkled with the sardonic worldview of Adlon's native New York: "I don't like the tone of your face." Sometimes you think Sam, rasping away like a squeezed-middle Marge Simpson, will be engulfed by everyone else's needs, but this dame is a survivor.



# Audio

## WATCH LIST

*Barbara Ellen's best of the rest*

### Big Oil v the World (BBC Two)

It's been rather on the warm side lately, right? Here's an in-depth, three-part documentary that delves into the oil/fossil fuel industries and what they tried to suppress about climate change decades ago.

### Sanditon (ITV)

The second series of the dramatisation of Jane Austen's unfinished novel, first aired on BritBox. Justin Young takes over from Andrew Davies for the "reimagining" duties. Hang on to your bonnets and your modesty – it got quite raunchy last time.

### Britain's Tourette's Mystery... (Channel 4)

The past 18 months have seen an alarming surge in young Tourette syndrome sufferers, especially among girls. Is this lockdown anxiety? Social media? Presenter Scarlett Moffatt (below) started experiencing tics when she was 12 years old.



## Podcasts & radio

# Super subs

*Angela Rayner and Chris Bryant excelled as LBC understudies, while two Dubliners did a similarly excellent job for BBC 6 Music*

**Miranda Sawyer**



**James O'Brien: Angela Rayner, Matt Hancock, Chris Bryant sit in LBC**

**Lauren Laverne: Annie Macmanus sits in BBC 6 Music**

**Chris Hawkins: Deb Grant sits in BBC 6 Music**

It's tricky being an understudy. Stepping into a star's regular role means necessarily disappointing an audience ("Who's that, then?"); plus, the big stage isn't the stand-in's everyday habitat, which can't be good for the nerves. Still, there are those who rise to the occasion. Yes, I'm thinking of Ed Miliband, covering for Jeremy Vine on Radio 2 in 2017. If you don't recall this seminal moment, Miliband sang along to death metal, earnestly discussed toilet flushes and generally got on with whatever the producers chucked at him. He was brilliant.

Which brings me to LBC. The station has long looked to politicians to add spice, inviting variously sized beasts to do regular phone-ins. *Call Clegg, Call Keir, Speak to Sadiq, Ask Boris ...* the list goes on. Giving politicians a full show hasn't always proved successful – both Nigel Farage and Ken Livingstone had to be dropped – but on-air interaction between politician and listeners is often revelatory. Some MPs seem authentically human; others, less so.

Last week, in James O'Brien's big-hitting 10am-1pm weekday slot, we were given a plethora of politicians (O'Brien is on holiday). Monday: **Angela Rayner**. Tuesday: **Matt Hancock**. Jeremy Hunt hosted on Thursday, Wes Streeting on Friday, both too late for my deadline. On Wednesday, we were promised Tom Tugendhat – but he pulled out, perhaps because call-in radio didn't seem appealing after being dumped from the Conservative leadership race. **Chris Bryant** stepped into the breach. Labour 3 Tories 2, then.

First up: Rayner. Labour's deputy leader proved an excellent choice, mostly because – like many of us Mancunian women – she knows how to rattle on. The best talk radio

hosts can fill dead air for ages, nattering to an invisible audience about anything; personal, political and all in between. Rayner's cheery mono-chatting was almost up to Vanessa Feltz's peerless standards. Plus she dealt very well with callers, even when they were hostile, such as the man who said he couldn't forgive the Labour party for not supporting Brexit: "You went against what we voted for," he said. Rayner listened hard, argued her point and the result was excellent radio.

Bryant was also on top form. He has the right upbeat cadence for broadcast and his opening piece, about the myriad ways that Britain isn't functioning, hit home. He, too, was good with listeners – listening hard and responding honestly – and both he and Rayner will be on speed dial for LBC producers in the future.

What about Hancock? Hmm. One doesn't like to be cruel, but when even LBC presenters are tweeting criticism, you've got to acknowledge that things aren't going well (Iain Dale: "Anyone listening to the Matt Hancock on LBC? Otherwise known as the Party Political Broadcast on Behalf of Rishi Sunak").

*'Knows how to rattle on': Angela Rayner sitting in for James O'Brien. LBC*



Hancock, who has the vim of a well-pummelled sofa cushion, only vaguely engaged with those who phoned in, often just giving a quick "Thanks" and moving on. He did offer the occasional "Yeah, great", which sounded odd when the caller was slating the Tories' record. One listener phoned in to suggest that profits from fuel companies could be used to help sort out the climate crisis. "Yeah," said Hancock, "great", before wondering: "With these energy specialists, how can we make sure that they play their part?" How, indeed, actual ex-cabinet minister of the actual government?

Radio 1 has been busily refreshing its presenter roster through the

unconventional idea of trying out new talent, rather than just approaching celebrities/pop stars and training them up. Its regular "new presenter" weeks and early breakfast tryouts have brought the station several new hosts, including those of the upcoming weekday afternoon show, Dean McCullough and Vicky Hawkesworth, both due to start in September when Scott Mills moves to Radio 2. This, as well as Nat O'Leary, who'll host 11am-1pm on Sundays from the autumn. Heavyweight talents such as Mills, Nick Grimshaw and Annie Mac may have left, but Radio 1 has evolved, simply by casting its talent-search wide and giving young presenters time to develop.

Speaking of the brilliant **Annie Macmanus**, she was in for 6 Music's Lauren Laverne from Tuesday to Friday last week, with **Deb Grant** taking over Chris Hawkins's early breakfast show. Two lovely Dublin women, with great music knowledge, to encourage you to get your day together. And both were excellent, with Macmanus pulling off her usual trick of being cool and warm, relaxed and peppy all at the same time. Grant's chat was less slick, perhaps, but she was as welcoming as ever, bossing the slot where she often pops up. Ah, we love it when the spotlight makes the understudies shine.

# Dear Bradford



Farhaan was born in a divided city, and it divided him. After many years away, he returns to discover his grandfather's lost poetry and find where he really belongs.

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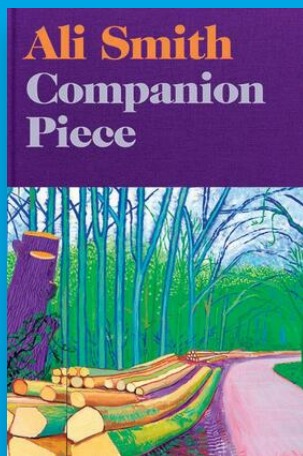




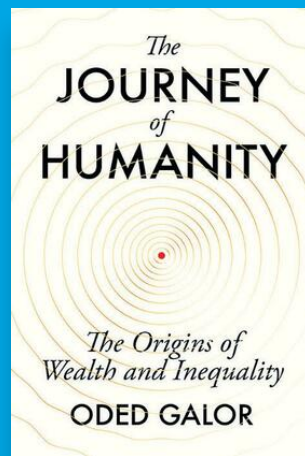
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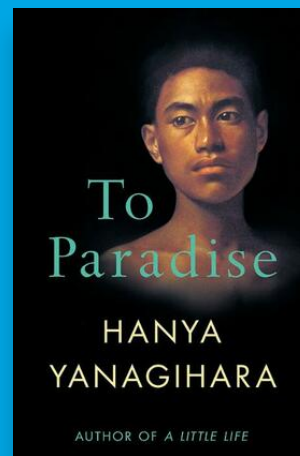
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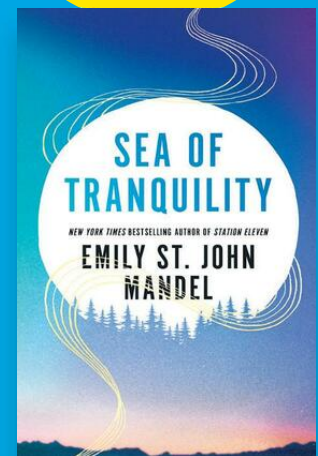
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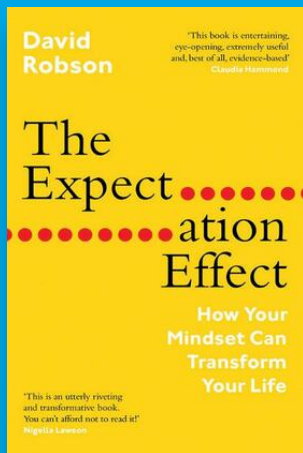
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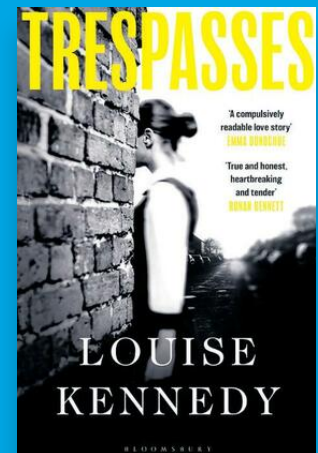
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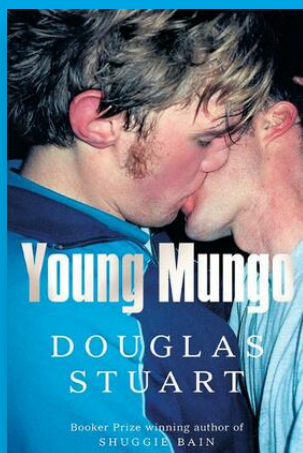
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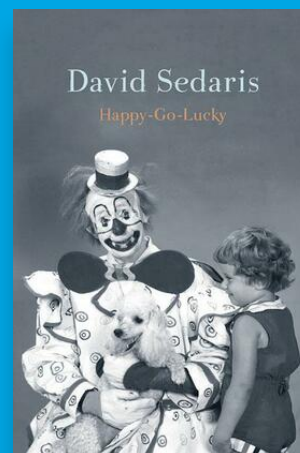
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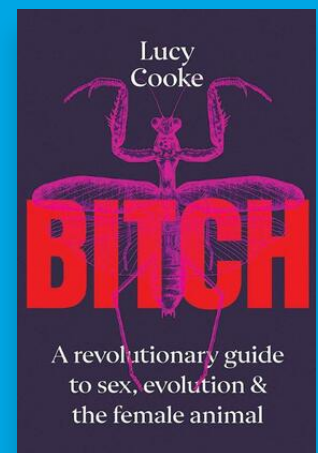
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# Theatre

## Delicious ado about nothing

*Shakespeare's comedy is the gift that keeps on giving in the National's 30s-set production; Mrs Malaprop is an especially loose cannon in Richard Bean's Battle of Britain take on Sheridan; and who can resist Gershwin?*

**Susannah Clapp**



### Much Ado About Nothing

Lyttelton, London SE1;  
until 10 September

### Jack Absolute Flies Again

Olivier, London SE1; until 3 September

### Crazy for You

Chichester festival theatre;  
until 4 September

**Much Ado About Nothing** – that rare Shakespearean comedy in which the heroine does not have to put on doublet and hose to be a wit – is proving to be the play of the summer. Two months ago, Lucy Bailey staged a tremendous 40s version at the Globe, rich in dark tones. Now Simon Godwin pulls off a lighter but truthful interpretation, set in the 30s. He takes on the pun in the title – “nothing” was pronounced “noting” in 1600 – and stages the play so that it hinges not on sparky exchanges but on teasing eavesdrops, spying, mis-notings.

There is expedience in this. As the hate-to-love, love-to-hate couple, John Heffernan and Katherine Parkinson give separately striking performances. Heffernan begins as a desultory discontent and subtly accretes layers of intelligence. Parkinson, wildly poised, gradually grows a heart, her face shining with surprised tears. However, they give off few sparks when together: their exchanges do not fuel the play. The energy is more diffused.

Anna Fleischle's design creates an art deco hotel, aerating the stage with macaroon colours of eau de nil and rose, and giving its architecture the sly charm of a toy theatre. It revolves and slides open, revealing secret apertures and enclosures. It is embellished with dinky balconies, beach huts and an ice-cream trolley – in which the lovers linger and snoop, getting their heads filled with misunderstandings and their feet trampled. Everyone does very good scuttling.

An onstage band puts swing into

Hey Nonny Nonny; Celeste Dodwell brings pizzazz to a motor-mouthed maid. Evie Gurney's costumes for Parkinson are particularly gorgeous – turbans, satin pyjamas, different dotted patterns on blouse and trousers, a straw hat with an archy bridling feather. Some of the play's more disturbing moments go missing, but the glide of the action is delectable.

Word-wrenchers are out in force this month at the National. David Fynn's easy haplessness as the verbally inept Dogberry is one of *Much Ado's* assets. Meanwhile Caroline Quentin's Mrs Malaprop is the centrepiece of **Jack Absolute Flies Again** – Richard Bean and Oliver Chris's new take on Sheridan's *The Rivals* (1775) which transplants the action to the second world war, during the Battle of Britain.

Quentin, shiny as a creature on a carousel, brings admirable zip to the flinging-herself-around physical comedy (which requires her to do the splits while playing the ukulele) and to the verbal slips – “flatulence will get you everywhere” – that define her character. The trouble is that Bean so overeggs her speech with errors that the lines can scarcely breathe.

The drama does not have the freewheeling expansiveness of his other adaptation, *One Man, Two Guvnors*, nor the bravura savagery of his *England People Very Nice*. The jokes are there, all right – but it's as if they're coming into land in an adjacent room.

Emily Burns's production has well-resourced assurance. Mark



**Katherine Parkinson, wildly poised, gradually grows a heart, her face shining with surprised tears**



*'Separately striking': John Heffernan and Katherine Parkinson in Much Ado About Nothing at the National. Photograph by Manuel Harlan*

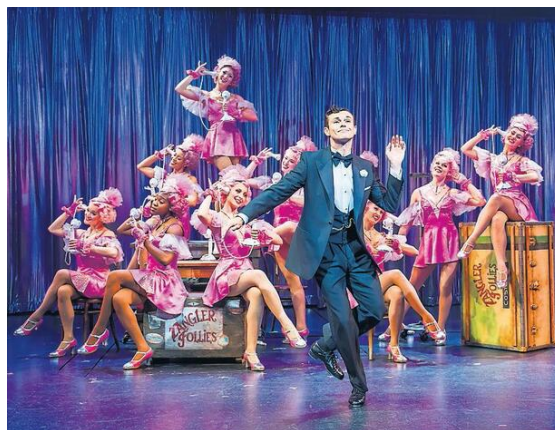
Studios. *Operation Mincemeat* surely deserves a national tour – or a tour at the National.

No wonder Chichester was ovating at the interval of **Crazy for You**. The musical glories are nonstop: Shall We Dance?, Someone to Watch Over Me, I Got Rhythm. All woven together with constantly varied dance.

*Crazy* is a concoction, made up of George and Ira Gershwin's musical numbers, but put together by Ken Ludwig and Mike Ockrent in 1991. It uses an abandoned Gershwin plot (New York smartarse goes west, falls in love and rescues an old theatre) and draws on songs from several shows. Crucially, the first production also drew in Susan Stroman as choreographer. She directs the new production, crediting the original dance arranger, Peter Howard, for having opened the numbers up into dance stories.

It's a creaky vehicle: the plot is scanty, the dialogue flimsy. Development and detail is all in the swelling voices and frisking toes of Carly Anderson and Charlie Stemp. Anderson goes brightly (if disappointingly) from dungareed can-do to all-over frockiness; Stemp – the linchpin of the evening – tap-dances on a small silver tray, patters over tiny tables, spins and leaps and sparkles. Together, they dance into delight: first squaring up with hoedown elbowing, then swooningly back-bending in a waltz.

This is a revival, not a rethink. Beowulf Boritt's design – battered plank facades and routine silver art deco – could do with a dust-off: it might have been lifted from a theme park. Still, there is lusciousness in William Ivey Long's costumes, with pink T-bar heels, bottom-tickling satin tunics, swishing ostrich feathers. There is also some serious weirdness. Women, bound with rope, are strummed like double basses and carried around on pickaxes. Two men, identically dressed and moustachioed (it's a plot point!), swivel over the stage before eyeballing each other, too drunk to know who is who: “I am beside myself.” So was the audience.



**LEFT**  
*Charlie Stemp and company in Crazy for You: 'a revival, not a rethink'.*

**BELOW**  
*'Admirable zip': Caroline Quentin as Mrs Malaprop in Jack Absolute Flies Again. Manuel Harlan; Brinkhoff-Moegenburg*

Thompson's design of green, rolling hills – like cardboard cutouts from British Rail travel posters – is spot on. As a forthright maid, Kerry Howard (“I'm a plot device”) delivers her swipes at snobbery with nonchalant defiance. (Being a maid, she is the only one on the cast list without a surname.) There are knockout cameos from Peter Forbes as a blustering puffball in uniform – “Be quiet! I'm shouting!” – and Jordan Metcalfe as a timid lover on concertina legs whose underemployed willy is described in rather adorable detail featuring nests and roll-neck sweaters. Yet for comic invention, and real poignancy, *Jack Absolute* doesn't touch the satire on second world war shenanigans that has just ended a run at Riverside



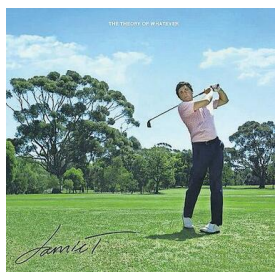


## Artist of the week

Jamie T: 'finding the poetry in the everyday'. Photograph by Will Robson-Scott



# A mouthy street poet grows up



*The yearning ballads and joyful anthems of Jamie T's fifth album reveal a more mature side to the former chip-shop troubadour of the 00s*

**Ammar Kalia**



**Jamie T**  
*The Theory of Whatever*  
(Polydor)

Fifteen years ago, Wimbledon singer-songwriter Jamie Treays, AKA Jamie T, released his debut album, *Panic Prevention*. Armed with a guitar, a palpitating sense of social anxiety and a shouty vocal that often veered into an MCing style, Treays anointed himself the chip-shop troubadour of the mid-00s.

His were meandering, confessional songs, telling cautionary tales of London's seedy underbelly (Sheila), forlorn searches for love (If You Got the Money), and the crushing pressures of the smoke-filled city (So Lonely Was the Ballad). Treays's delivery was distinctive but his sound existed within the sphere

of his contemporaries, featuring the punk-inflected guitars of the Libertines and the UK hip-hop influences of the Streets. It was a successful combination: Treays earned a Mercury prize nomination in 2007 and his following record, 2009's *Kings & Queens*, reached No 2 in the UK.

But 15 years is a long time in music. Both the Libertines and the Streets have mounted at least two comebacks since, while Treays's sound has experienced its own twists and turns. After *Kings & Queens* he took a soul-searching five-year break, swapping south London for a trip across the US. He returned with 2014's *Carry on the Grudge*, putting aside the spat-out lyricism for a softer songwriting approach. It produced mixed results, such as the stylish, synth-based whisperings of Don't You Find, as well as the half-baked ramblings of Peter – an inconsistency that spoke of a 28-year-old Treays trying to cast aside the style he had found for

himself at 21. He clearly wasn't happy with the experiment: two years later he released *Trick*, a return to original form, bringing out the brash vocals for tongue-in-cheek tracks like Tinfoil Boy and Tescoland. But just as it seemed Treays had come back round to the sound that had made him so special, he went a way once more.

After another five years of relative silence – broken only by a B-sides compilation release in 2018 – Treays is back again with his fifth record, *The Theory of Whatever*. Now 36, he is still unafraid to shout out the meanderings of his mind, but he is taking more time to consider what he wants to say – and sometimes even sing – across the album's 13 tracks.

The result can be joyously anthemic. Treays says he wrote about 180 songs in the years since *Trick*, endlessly doubting the direction of his new record until he unearthed a demo for the track The Old Style Raiders and finally realised he had his sound. It was an inspired



## Hot tracks



**Danger Mouse and Black Thought**  
*Aquamarine* (ft Michael Kiwanuka)  
Kiwanuka's beatific hook bookending Black Thought's dense verses is the definition of sugar with your medicine.



**Charlotte Dos Santos**  
*Filha Do Sol*  
Silky smooth bossa nova from the Brazilian–Norwegian singer, morphing at the end into rousing percussion.



**Cass McCombs**  
*Karaoke*  
A mellifluous powerpop tune musing on the vagaries of love via a series of classic rock references.

## “When Treays commits to his vulnerabilities, he produces a beautiful new direction

choice: opening with an infectious guitar melody and background yelps of revelation, the song builds to a singalong chorus where Treays displays a newfound, crisp falsetto, confessing to the listener that it's “hard to find something to love in life” and hopefully concluding that if you find it, it is worth fighting for.

The communal melodies continue on the rhythmic thundering of A Million & One New Ways to Die and Sabre Tooth, while British Hell and Between the Rocks return to vintage Jamie T – decrying dodgy politicians and the relationships that will break your heart through breakneck-speed spoken-word lyricism. There are misfires in the mix, too. Keying Lamborghinis pairs a sparse boom-bap beat over Treays's swaggering, repetitive hook – “she's keying Lamborghinis in my mind” – sounding like an absurdist Sleaford Mods pastiche, while Talk Is Cheap comes across half-finished as Treays's voice wavers between speaking and singing, playing like a demo track that might have been best left with the 180 others.

Yet when Treays commits to his vulnerabilities on the quieter moments of the album, he produces a beautiful new direction. Leaning into the tentative balladry that stood out on the patchy *Carry on the Grudge*, St George Wharf Tower and The Terror of Lambeth Love are mainly Treays with his guitar, finding the poetry in everyday mundanity. His voice is clear yet yearning, describing an overcast grey as a “pullover-cloudy sky” while back on the ground, where he sits, “flies stick to shit”.

When he first shot to fame in 2007, Treays had a youthful braggadocio – a kid pairing deft lyrics with the kind of exaggerated, gobby accent that can only come through a rehearsed performance. That same act would now be tragically tiresome in a man of his age. Thankfully, *The Theory of Whatever* takes a gentler, more mature tack; no longer the mouthy street poet of the people, Treays is simply singing his heart out about his muted memories of love, nostalgia and hangovers. It's a joy to perch alongside and listen to him reminisce.

Kitty Empire is away

## Other albums



**Lizzo**  
*Special*  
(Nice Life/Atlantic)

Three of the weirder years have passed since Lizzo's breakthrough album *Cuz I Love You*. Still, the former Melissa Jefferson seems blithely unaffected: *Special* sounds like it could've been released the week after. As ever, the US singer-songwriter's good-egg energy suffuses the set, and her accessible, disco-tinged pop is taken to another level by her wonderful way with words. Lizzo takes a rapper's pen to pop lyrics, with authenticity and immediacy prized over mindless cliché. It's been tried before, but rarely with this sort of panache. On top of that, her voice is eighth-wonder territory – fabulously powerful yet infinitely flexible, an appealing blend of confidence and yearning.

Musically, *Special*'s a bit of a retreat. Lead single About Damn Time, with its Saturday-night, last-song-before-we-leave-the-house vibe, bounces on a similar podium to 2019's Juice, and the title track boasts imperious orchestration, just as it did on Cuz I Love You. But it works. More than anything, Lizzo's easy relatability is reminiscent of Jazzy Jeff & the Fresh Prince's 30-year-old classic Summertime and its narcotic final verse, jumbled memories cohering into vivid brilliance. Lizzo manages something similar in almost every song. **Damien Morris**



**Nina Nastasia**  
*Riderless Horse*  
(Temporary Residence)

It's impossible to separate Nina Nastasia's first album in 12 years from its tumultuous backstory. On 26 January 2020 she finally left an abusive 25-year relationship with her manager and collaborator, Kennan Gudjonsson. The following day he took his own life. Those events



don't so much cast a shadow over *Riderless Horse*, written and recorded in the aftermath, as permeate every second of it. It's an unsettlingly raw album, the sparse instrumentation – Nastasia's soft voice and acoustic guitar, recorded, as ever, by Steve Albini – making her lyrics all the more stark and powerful.

The songs plot the relationship's narrative arc, its fitful highs and crushing lows, unflinchingly charting domestic violence (This Is Love; Nature), but also recognising those fleeting moments of love and optimism (Blind As Batsies). Ask Me details her decision to leave (“I'll be the one to choose life over illness”) and makes no attempt to mask her conflicting emotions. It ends with Afterwards, and there's something redemptive in Nastasia's closing lines as she looks back and recognises that she's made it through: “I want to live/ I'm ready to live”. It's a heartening coda to an astonishingly moving record. **Phil Mongredien**

**Cuco**  
*Fantasy Gateway*  
(Interscope)

As a teenager back in 2015, Omar Banos – known as Cuco – emerged with a tender voice and atmospheric, introspective bedroom pop. While this second album is rooted in exploring his inner world, it also finds the Mexican American singer-songwriter and producer more exacting in his sound. Occasionally, things can feel a little sanguine. The narration on the opening track framing this as a concept album is somewhat corny, while Aura's refrain of “Do you wanna come home with me/ Do you wanna get lost with me tonight?” borders on cloying.

Mainly, though, this is a confident record that takes Tame Impala-esque psych stylings to a place that is brash, playful and romantic. Cuco channels Mexican norteño music on the softly buoyant Sitting in the Corner, featuring Kacey Musgraves.

Elsewhere, there's Artificial Intelligence, with its daydreamy lyrics over kitschy clouds of saxophone; the kaleidoscopic Sweet Dissociation, with its scuzzy but shimmering guitars; the intoxicating bass on dance track Foolish; and a wistful duet with Mexican artist Bratty on Fin del Mundo. All told, a plush, varied and deftly conceived reverie. **Tara Joshi**

**Various**  
*Rise Jamaica*  
(Trojan)

Jamaica's independence in August 1962 marked not just the sovereignty of a new nation but the arrival of a new music destined to become a global force. Reggae as a genre lay a few years down the line, but this expansive two-CD collection drawn from independence year captures its innovative origins. Jamaica's template was the shuffle and boogie of American R&B, but that was swiftly alchemised by the verve of an island brimming with young talent. On one side were gifted singers such as Owen Gray and Derrick Morgan, respectively represented by cuts including Midnight Track and Housewife's Choice, while a 16-year-old Jimmy Cliff celebrated Miss Jamaica and narrated the trials of that year's Hurricane Hattie.

As important were the musicians supplying the backings and starring in their own right on instrumentals that combined the island's trademark offbeat rhythms with the freedom and virtuosity of jazz – players such as tenor saxophonist Roland Alphonso, who crystallised the new “ska” sound. Most tracks come from producer Duke Reid, and there are too many missing classics from sound-system rivals such as Lloyd Coxson for *Rise Jamaica* to be definitive, but the exuberance and optimism of the times is ever present. A timely, captivating celebration for the island's 60th birthday. **Neil Spencer**

## One to watch

**Jitwam**  
*The globetrotting musician draws on an international heritage to create jazz-inflected, spacey grooves*



Born in India, raised in Australia and currently based between New York and London, producer and singer Jitwam makes music that reflects a life on the move. Jazz-inflected grooves combine with head-nodding hip-hop beats, R&B vocals and snatches of chatting passersby to create a mood music made between spaces.

On his first EP, *TJD001*, released in 2013, Jitwam's pitched-up croon and ambient backing positioned him alongside the atmospheric soul of British singer Jai Paul. But it was 2017 track WhereYouGonnaGo? that first saw him formulate his own jazz–dance sound. Jitwam's albums, 2017's *Selftitled* and 2019's *Honeycomb*, delved further into this dancefloor kineticism, with tracks such as

Temptations and Opendoors adding a breezy 70s funk reminiscent of the Isley Brothers. “When I look back at my music, I see a lot of transience in it,” he told Bandcamp. “There's a word for it: hypnagogic, it's a state between dreaming and being awake.”

On his latest album, *Third*, Jitwam fully inhabits the gauziness of that inbetween state, from the sultry introspection of Equanimity to the spaced-out guitar jam of Maryjane. *Third* is so-called not just because it's a third album, but because it reflects the experiences of a third-culture kid; the disparate sounds and influences absorbed and all given unity through Jitwam's own voice. **Ammar Kalia**

*Third is out now on Warp*



# Books



## Politics

# The disgraced financier who charmed Cameron

*This meticulous study reveals the greed and gullibility of the ex-prime minister whose endorsement of Australian businessman Lex Greensill tells us much about how politicians operate, writes Nick Cohen*

### **The Pyramid of Lies: Lex Greensill and the Billion-Dollar Scandal**

**Duncan Mavin**

*Pan Macmillan, £20, pp352*

Modern corruption is a refined process for sophisticated people. Urbane actors enter the political equivalent of a “buy now, pay later” (BNPL) agreement. Politicians or civil servants grant a shady financial institution or incompetent arms manufacturer access to decision-making and public money. No agreement needs to have been reached. No wads of cash change hands. But after the civil servant retires or politician leaves parliament, he can expect an immensely rewarding job. The sole benefit of the multibillion collapse of Greensill Capital in 2021 was that it illuminated BNPL politics as no other scandal has.

Lex Greensill and David Cameron were so made for each other they wanted to be each other. Greensill grew up on a sugar cane farm in northern Queensland. He escaped to a job in Sydney’s financial sector and then to Morgan Stanley’s London office. He stood out even in that world. His colleagues called him “the demon” and “the psychopath”. He told them he wanted “to make

billions and billions of pounds”.

But the boy from the outback also yearned to adopt the manners of the English upper class: that famous polish, that effortless superiority. When he founded Greensill Capital in 2011, he ordered its headquarters in central London to be decorated in the baronial style. The wood-panelled, chandeliered dining rooms of the Savoy hotel across the road became the office canteen. His Savile Row suits and country retreat on the Welsh borders screamed that here was a man desperate to acquire a touch of class.

Cameron was an authentic member of the upper class who might polish him up. After he destroyed his career and the country’s prospects by taking the UK out of the EU by mistake, Cameron yearned for a comfort Lex Greensill could offer him: obscene amounts of money.

As early as 2014, Greensill had a desk in Cameron’s Downing Street with a brief to pitch ideas on “supply chain finance” across Whitehall. He claimed he was a democratising “disruptor” who could bring all the benefits the big businesses enjoyed to small pharmacists awaiting payment from the NHS, and potentially all the public sector’s other suppliers as well.

Supply chain financing addresses a problem as old as trade. Farmers, for example, want a supermarket to pay for their goods on delivery. But the buyer wants to delay payment until they have sold the goods, maybe 90 days later, maybe longer if the buyer is unscrupulous. The financial institution intervenes. It pays the supplier most of the bill at once – perhaps £99 out of £100. It takes the £1 cut and then collects the full £100 from the supermarket when it is ready to pay.

The problem is that a sensible bank would only want to deal with large, reputable corporations that would pay their debts. A sensible bank would also be a boring bank because the profits from its cuts on the deals are so small. Often there is no profit at all. Banks offer supply chain financing as a loss leader for corporate clients, in the hope the goodwill gesture will drum up more trade.

Greensill used the hucksters’ language of the 2010s to pretend that he could blow this staid market open. Low interest rates and quantitative easing left investors searching for high returns. Greensill Capital posed as a company that could dominate its sector as Google and Amazon dominated theirs. It was a force for justice and

democracy that wanted to give small businesses everywhere the same advantages the big boys enjoyed. No buzzword was ignored. Greensill claimed to be a “fintech” business, even though it used other people’s technology. With new technology and new ideas, it boasted, it could be worth tens of billions.

It was not just the Cameron government. Credit Suisse and SoftBank fell for the patter and piled in billions.

The great merit of Duncan Mavin’s terrific book is that he shows the emptiness behind the bombast. Lex Greensill was not a tech tycoon in the making. He could not turn supply chain finance into a vastly profitable industry. It was the same boring business it had always been. Greensill looked for profit as other bankers looked for profit by lending to clients. But in Greensill’s case they were too often risky clients. He thought insurance would cover him if the loans turned bad. If it didn’t, he was a great salesman, who could always persuade investors to pump in more money.

Mavin, who covered the story for the *Wall Street Journal*, is a meticulous reporter. But he argues there is a simple fact behind the scandal’s complicated details. Greensill Capital was an “outlandish Ponzi scheme” (though Greensill has denied this) that relied on paying existing investors with funds from new investors as surely as any other racket.

The Cameron government’s endorsement mattered commercially. Whitehall awarded Greensill contracts “for projects Greensill had proposed when working in Whitehall”. Greensill used

*The merit of Mavin’s terrific book is that he shows the emptiness behind the bombast*



## This week



**Harvey Weinstein**  
Peter Conrad on Ken Auletta's *Hollywood Ending*, a study of the film producer's downfall



**Picture books**  
The workings of the body, a dinosaur with a long tail and the joys of difference. By Imogen Carter



**Mark Fisher**  
Rob Doyle celebrates the late cultural critic's dazzling essays in *Ghosts of My Life*



**David Cameron and Lex Greensill: 'a man desperate to acquire a touch of class':**  
Observer design

the CBE the Conservatives gave him as a quality assurance mark, and in 2018 bagged the former prime minister himself.

Greensill gave him hundreds of thousands of pounds in salary. He added stock options he could cash in before the company floated that ran to millions, and offered the prospect of an estimated \$60m when Greensill Capital eventually went public. Greensill got the class, Cameron got the money, as the two went round the world attempting to woo European and Asian investors. An easy, lazy job for an easy, lazy prime minister.

I, and I suspect many others, think that scandalous financial projects can't last. But Bernie Madoff ran the largest Ponzi scheme in history from the early 1990s until the financial crash of 2008 blew it apart. The pandemic performed the same destructive function for Greensill Capital. As investors withdrew or tried to withdraw their money, insurers announced they would no longer provide cover, and Credit Suisse froze its funds. The final pages of *The Pyramid of Lies* are grimly comic as they cover Cameron's frantic lobbying of the government to extend Covid bailout facilities to his benefactor. To their credit, Rishi Sunak, Sir Jon Cunliffe at the Bank of England, and Sir Tom Scholar at the Treasury refused. The government was already bailing out businesses, why did it need Greensill?

It was a good question that should have been asked years before.

To order *The Pyramid of Lies* for £17.40 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

## Fiction

# Unreliable tales of a Manhattan mogul

*A collection of four books in one about a Wall Street businessman in the 1920s captures our weakness for self-deception, writes Abhrajyoti Chakraborty*

**Trust**  
**Hernan Diaz**  
Picador, £16.99, pp416

Hernan Diaz's second novel, *Trust*, is a collection of four manuscripts at different stages of completion, and they tell different versions of the story of a Wall Street businessman and his wife in the years leading up to the Great Depression. In *Bonds*, ostensibly a bestselling novel authored by one Harold Vanner, a monkish mogul manages to make a massive windfall during the 1929 stock market crash while his wife tragically succumbs to mental illness far away in Switzerland. *My Life* is the partial autobiography of Andrew Bevel, clearly the model for the tycoon in *Bonds*, strewn with half-finished chapters and paragraph outlines. The first few pages of *Futures*, the scribbled diaries of Andrew's wife, Mildred, have been randomly ripped out. The Bevels' competing narratives are mediated by a long postmortem memoir, written by Ida Partenza, once the gullible ghostwriter of Andrew's book.

The novel's *Rashomon*-like structure is buttressed by Diaz's astute grasp of the ways in which we reliably deceive ourselves, which in turn is compounded by the book's central obsession: the creepy similarities between the worlds of fiction and finance. Even the manuscript titles feel like lexical interventions. *Bonds* could refer to either monetary instruments or familial attachments; a future is both a preemptive financial contract and something that "tries... to become the past". When Ida was growing up in Brooklyn, her single father, a proud anarchist, would often point to the imposing Manhattan skyline across the river and insist that it was all a dream. "Money. What is money?" he would mutter to himself. "Commodities in a purely fantastic form."

Andrew is a run-of-the-mill capitalist in many ways, morbidly focused on the pure fantasy of

money. A contemporary reader wouldn't be surprised to learn that he thinks making a quick buck over generations is his family's manifest destiny. His autobiography is straight out of Ayn Rand, speckled with self-serving maxims ("personal gain ought to be a public asset") and condescending remarks about his wife's philanthropy ("Generosity is the mother of ingratitude"). He conceals Mildred's superior intelligence, and the role she played in expanding his business, and would rather remember her as someone barely touched by life. He asks a twentysomething Ida to imagine a few tender moments between him and Mildred and include them in *My Life*. One evening, over dinner, he recounts those scenes back to Ida, as if they had actually happened.

But *Trust* isn't just the tale of an obscenely rich man lying and gaslighting his way to power. Diaz's genius lies in gradually revealing that just as concrete goods and human labour are transmuted into tradeable shares and commodities for profit, novelists such as Vanner tweak a real-life cancer diagnosis into a psychiatric ailment because it makes for a more riveting story. Time itself has the effect of obscuring some inconvenient truths, and embellishing others. Decades after Andrew's death, Ida returns to his mansion, now a museum,

not so much to ascertain how he manipulated the stock market during the crash, but because she still hasn't figured out who Mildred really was. She discovers that Vanner was a regular guest at Mildred's dinner parties, and that they even corresponded when Mildred was getting treated for cancer at a Swiss sanatorium: "Should tell him about crackpots here!" Is Mildred the secret author of *Bonds*? We can only speculate.

Vanner and Andrew frequently make sweeping assessments. They might attribute someone's financial success to the "roaring optimism of the times" or triumphantly claim that "the future belonged to America". The women, on the other hand, seem more concerned with getting the details right. On her first visit to the Bevel Investments headquarters, Ida notices that the massive building blocks out the sun in the adjoining streets. Mildred pulses with a "terrifying freedom" once she realises her sickness is terminal. *Trust* is the rare novel that incorporates both its source material and afterlife. The contours of the plot might feel familiar at times, but you're propelled forward by the twists and turns of the novel's form, the conviction that Diaz has another trick up his sleeve. Years after her ghostwriting days, Ida reports that her only copy of *Bonds* is in tatters, that the novel is now a loosely bound collection of three or four booklets: "I find this frailty becomes the book."

*Fifth Avenue, New York, in the 1920s.*  
Bettmann Archive



To order *Trust* for £14.78 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837





Harvey Weinstein leaves Manhattan supreme court after his hearing, 6 December 2019. Eduardo Muñoz/AFP/Getty

## Biography

# The beast at the banquet

*A detailed account of Harvey Weinstein's downfall is a gross and ghastly story, writes Peter Conrad*

**Hollywood Ending: Harvey Weinstein and the Culture of Silence**  
**Ken Auletta**

Penguin, £25, pp480

What kind of barbarous creature was Harvey Weinstein, who punctuated business meetings by hurling marble ashtrays at the wall, ripped out a smoke alarm in a toilet on Concorde so he could enjoy a cigarette mid-Atlantic, ordered unsatisfactory employees to jump to their deaths from a high window, and regarded sexual abuse or rape as the equivalent of a job interview for young women anxious to appear in the movies he produced?

In Ken Auletta's meticulously reported account of his downfall, people assign Weinstein to one of several alien species. Everyone agrees that he was a pest and a predator; survivors also call him an ogre, a monster, even a fiend. Odd glimpses of his flame-haired, acid-tongued mother suggest that he was "raised by wolves". A studio executive whom he threatened to topple from a terrace into the sea at Cannes describes him as "this gorilla person", like King Kong in an ill-fitting tux. Exhausting all options, Weinstein's estranged brother, Bob, formerly his partner at Miramax, concludes: "There is no real human being there." Perhaps Harvey was a humanoid, programmed

with technical skills but bereft of emotion. His tantrums in the cutting rooms where he savagely re-edited films over the protests of their directors led to his being dubbed Harvey Scissorhands, a less endearing twin for the unfinished mutant played by Johnny Depp in Tim Burton's fantasy.

Feared but never loved by others, disliked or disgusted by himself, Weinstein adopted another nickname during his obese adolescence, when his jokey alias was "the Gru". He later aggressively exhibited his gruesomeness by parading naked before the women from whom he demanded what Auletta calls "sexual access". These coercive sessions usually began with his request for a massage, after which he displayed a back that was cratered by cystic acne and abloom with blackheads. When he moved in for a kiss, remnants of recent meals could be seen on his bristly, half-shaved jowls, which reminded an observer of "chewed bubble gum rolled in cat hair". One actor for whom Weinstein pulled out his penis told him to put it away "because it's really not pretty". Another reported that he had no testicles – they seemingly imploded after a bout of Fournier's gangrene – and added that he "smelled like poop".

Such scenes turn Auletta's narrative into a warped fairytale about a beast who ravages a succession of traumatised beauties. Aides followed Weinstein around with paper bags containing hypodermics to treat his erectile dysfunctionsquelchyn, then returned post-coitally to clean semen from the furniture and gather up used condoms, but sexual relief mattered less to him than dominance and

control. His aim was to degrade and defile women, then leave them feeling so shamed or needlessly guilt-ridden that they couldn't bring themselves to denounce him; as an extra precaution, he bullied and bribed them into silence with non-disclosure agreements.

Similar tactics contrived the emasculation of the men he dealt with. Menials he considered inept were made to write "I am a moron" 100 times on a chalkboard, sign it and set it up as an ersatz pillory. A marketing discussion with Ismail Merchant graduated from verbal abuse to fisticuffs in the street. On the set of *Gangs of New York*, Martin Scorsese had mirrors fitted on top of the video monitors he used so

*When he moved in for a kiss, remnants of recent meals could be seen on his bristly jowls*

that he could see the hated overseer closing in on him from behind. A rival producer retaliated by sending Weinstein 27 gift-wrapped cartons of cigarettes to speed his death from lung cancer.

The squalid transactions in hotel bedrooms and the screaming rows in corporate offices were for Weinstein parables about raw power and his monopoly of it. When an aspiring actor recoiled from his unpretty private parts, he yelled: "This is how the industry works!" He was right about that, at least in the past: for producers and casting directors or for male viewers out there in the dark, the

women on screen were engaged, like prostitutes, to enact fantasies.

The wider world, as Weinstein saw it, worked in the same way. He enjoyed being called a mogul and behaved like a potentate or pasha. He claimed an affinity with Ariel Sharon, "a lion in the desert" who firebombed opponents, although Bernardo Bertolucci called him "a little Saddam Hussein". At a wedding in Rome, he found the church uncomfortably hot and said he would talk to the pope about getting it air-conditioned. He accepted Bill Clinton's hospitality at Camp David, but balked at the food and commandeered a navy guard to drive him to Wendy's for a hamburger. Later, he employed Barack Obama's daughter as an intern, and received a letter from the president thanking him for the favour.

Brought low, Weinstein whimpered to the judge who sentenced him that he had been martyred by the new McCarthyism of a #MeToo lynch mob. Then he turned to his glowering accusers in the courtroom, reminisced about the "wonderful times" they'd had, and hoped that their "old friendship" could be reignited. This lack of self-awareness prompts Auletta to classify him as a narcissist and a sociopath, free to trample on others because he was incapable of empathy – the same charges that are customarily made against Donald Trump and Boris Johnson.

Yet those tidy labels don't account for Weinstein's rages, his rapacity, and the ravening appetite that made him guzzle M&Ms, swig Diet Cokes and chain-smoke Marlboro Lights while chomping on the people he persecuted and spitting them out. The film historian Peter Biskind describes him as a "cauldron of insecurities... battered as well by relentless waves of hubris". Although that sounds a little too grandiose, Biskind's imagery prompts Auletta to liken Weinstein's temper to a volcano, with expletives as its lava. Yes, the man was a blubbery Krakatoa, and in the end he simply blew up. It's a gross and ghastly story, but its outcome – bankruptcy, obloquy and 23 years in prison – suggests that there may after all be some remnant of moral order in our reeling universe.

*In the UK, Rape Crisis offers support for rape and sexual abuse on 0808 802 9999 in England and Wales, 0808 801 0302 in Scotland, or 0800 0246 991 in Northern Ireland*

## In brief by Ben East

**The Twyford Code**  
**Janice Hallett**

Profile, £8.99, pp400  
(paperback)

A schoolteacher, Miss Iles, vanishes while on a field trip in 1983. Years later, one of her former pupils, Steven, an ex-convict, tries to make sense of her disappearance. This is no straightforward crime caper dredging up an unsolved mystery, however. Instead, Janice Hallett cleverly deploys clues in transcriptions of 200 audio files recorded by Steven on his phone. This innovative approach adds heartbreak to the thrill of the chase as he digresses into his life in and out of prison.

**Is This Love?**  
**CE Riley**

Profile, £14.99, pp224

If an unsettling, furious and challenging novel about the breakdown of a marriage doesn't sound like a summer read, it's to Catherine Riley's credit that she makes her debut so compelling and authentic. This bifurcated narrative, told from the perspective of both people in a once passionate, now toxic relationship, means that the reader's understanding of fault, control – even abuse – is constantly, adeptly manipulated. Riley never reveals the gender of one of the parties either, another layer deepening her complex, provocative ideas about love and betrayal.

**A Working-Class Family Ages Badly**  
**Juno Roche**

Little, Brown, £18.99, pp320

In the first pages of this remarkable memoir, trans writer and campaigner Juno Roche grapples with defining the truth about their past, which has included childhood drug addiction, sex work and living with HIV. Roche calls out those who say such layers of traumatic history can be shrugged off through aspiration alone, but admits shame at being trapped by their dysfunctional past. An incredibly honest tale of survival, escape and resilience.

*To order The Twyford Code for £8.36, Is This Love? for £13.04 or A Working-Class Family Ages Badly for £16.42 go to guardianbookshop.com or call 020-3176 3837*



## Memoir

## Church of the poisoned mind

*Ali Millar's relentless, opaque account of her joyless religious upbringing proves no less an ordeal for the reader. By Rachel Cooke*

**The Last Days: A Memoir of Faith, Desire and Freedom**  
**Ali Millar**

Ebury Press, £16.99, pp400

Most people know that Jehovah's Witnesses are obliged to spend their free time handing out a magazine called the *Watchtower*, that they don't celebrate Christmas and they believe the apocalypse to be imminent, even if the precise date of the second coming does have a tendency somewhat to slip and slide. From time to time, newspapers are also apt to remind us of the fact that even in a medical emergency, members are forbidden to accept a blood transfusion from doctors, a doctrine followed on the grounds that it is God's job, and his alone, to sustain life. But all this stuff, it seems, is just the half of it. Thanks to Ali Millar and her first book, I now know there are many other arcane rules by which a Witness must live if he or she is not to be "disfellowshipped" (translation: shunned) by the elders down at the Kingdom Hall.

Early on in *The Last Days*, her memoir of growing up as a Witness in a town in the Scottish Borders, Millar describes a lunch at the house of her maternal grandparents, a couple who do not share their daughter's beliefs. For Millar, such occasions are usually a huge treat: her mother, a former teacher, has been impoverished by her faith – female Witnesses are discouraged from working – and even the smallest luxuries are scarce at home. On this day in 1986, however, something goes wrong. When her grandfather finds a piece of shot in his pheasant, her mother goes mad, shouting that the bird has not been "bled" as Jehovah said all meat should be when his people were in the wilderness and that she must now leave the table to ring the elders to confess. "Thank you, thank you, thank you," Millar hears her saying as absolution is telephonically granted on the grounds that she was tricked and her "sin" therefore only inadvertent.

Four years ago, I interviewed Daniel Kokotajlo, the director of an autobiographical film about Jehovah's Witnesses; like Millar, he had left the church and was now reckoning with its influence by turning life into art. One thing I remember him telling me is that those who have grown up in the faith tend to quibble with accounts of it that are written by outsiders –

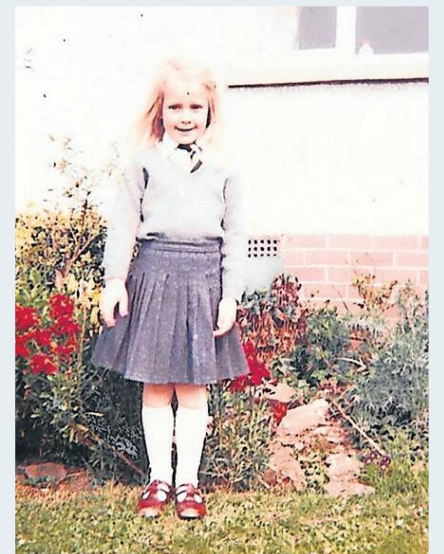


he had in mind Ian McEwan's novel *The Children Act*, in which a boy, for medical reasons, refuses treatment that will save his life – and I can't help but wonder if this is why Millar, at least in part, has decided to tell her story: to get the detail right, in other words. But if so, this isn't unproblematic. While her accounts of the joylessness of the Witnesses' world, not to mention the bizarre sophistry peddled by its leaders, are fairly detailed, they're also, I'm afraid, repetitive and relentless. After a while, you feel as stifled and as bored as she must once have done – and though this might be half the book's point, it isn't much

fun for the reader. I struggled, sometimes, to turn its pages.

The triumph of Kokotajlo's film *Apostasy* was that it stirred in its audience sympathy for characters whose beliefs we cannot understand; somehow, he was able effectively to convey the cognitive dissonance between what the Witnesses think and what other people do, as well as the (to us, unlikely) weight of such convictions. Millar, in her book, struggles to do these things, perhaps because she presents herself as a sceptic – a potential apostate – even as a small girl and we see everything that happens only through her eyes. The

*The heart fills with sorrow at the passages where she describes her anorexia*



*'We see everything that happens only through her eyes': Ali Millar in November 2020 and, above, in her school days. Penny Wincer; courtesy of the author*

Witnesses, as described by her, are never anything other than extremely controlling, a bit thick and slightly creepy (when, as a young married woman, she strays, they ask her to tell them how turned on she was by this other man).

I found it hard, too, fully to sympathise with her inability, as an adult, to leave the sect. In her family, only her mother and sister are Witnesses – her mother, who bounces from one bad relationship to another, uses the church to salve her emotional disappointments and has a tendency to "sin" herself when the mood takes her – and Millar has friends and allies in her grandparents. She also wins a place at university in Edinburgh, in itself an escape of sorts. What is it that keeps her in the faith? What does she think is going to happen?

Either because she has blanked things out, or because she must be careful about identifying individuals, many of those she describes are outlines; I could not quite picture her mother, or her husband, or the elders who visit to discipline her when she "misbehaves"; and this made them seem, to me, the opposite of powerful. This isn't to denigrate her story; the heart fills with sorrow at the passages where she describes her anorexia, a condition the Witnesses regard, if they notice it at all, with embarrassment. It is horrible – hateful, even – that her mother cut her off completely when she finally did leave the church. For some, much of what she relates will be fascinating; this is the age of cults, after all. All info is welcome. But her narrative, for me, is oddly inert: a listlessness that suggests her childhood still hurts too much properly to be accounted for.

To order *The Last Days* for £14.78 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837



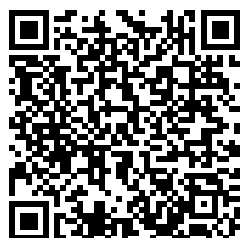


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## Cultural criticism

## Phantom threads

The late writer Mark Fisher has become a hero of leftwing cultural criticism, and this reissued essay collection provides ample demonstration why, writes **Rob Doyle**

**Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures**

**Mark Fisher**

Zero Books, £13.99, pp252

Since his death in 2017, Mark Fisher has reputationally ascended to the status of dissident national treasure. His work as a leftist cultural critic continues to inspire the young in particular – Fisher murals adorn Birkbeck University in London,

where he used to teach – who have adopted him as one of their heroes. His books were not widely reviewed in his lifetime, however, and his influence has been a largely word-of-mouth phenomenon. Now his publisher, the tiny indie press Zero Books, is reissuing Fisher's 2014 essay collection bolstered by a context-establishing introduction by Fisher archivist Matt Colquhoun and a poignant afterword by music critic Simon Reynolds, a friend of Fisher's with whom he was closely allied.

Reading this book the first time round, I was intoxicated by the searing, impassioned brilliance of Fisher's writing, the thrilling futurism of his ideas and his anarchistic range of reference (science fiction, electronic music, postmodernist theory, renegade literature, post-punk). On second reading, it seems to me no less dazzling. What makes *Ghosts* stand out from Fisher's more well-

known *Capitalist Realism* is that here, instead of engaging head-on with political theory, he trains his volatile intellect mainly on popular music, as well as film and television (as he also does in his superb posthumous collection *k-punk*). His gift for infecting the reader with his fascinations is immediately evident, even when these concern long-forgotten or adolescent subjects. Beginning his analysis of "hauntological" culture with a reminiscence of 1980s fantasy TV series *Sapphire & Steel*, he launches into an elegy for the era of "visionary public broadcasting" and "popular modernism" that blossomed in late 1970s Britain, alongside a postwar welfare state and a culture of higher education grants, cheap rents and squatting. Fisher insists that vital art necessitates "withdrawal", unhurried experimentation and a disregard for quick profit turnovers – rarities in our era of notifications, towering rents and

the "destranging" glare of online visibility. His art pop golden age of "rigorously modernist", working-class autodidacts lasted until the advent of Margaret Thatcher's neoliberal fanaticism.

*Ghosts of My Life* argues that early 21st-century pop culture found itself sunk in a quicksand of nostalgia, its stagnant retro-fixation masked by an incessant hype-cycle of the falsely "new". Themes of dislocated time and glitching memory recur. The epigraph is a Drake lyric: "Sometimes I feel like Guy Pearce in *Memento*" (both rapper and film receive attention later in the text). To Fisher, our century is the speed comedown after the giddy neuronal hyper-shifts within 1990s dance music, of which he was an ecstatic participant.

Divided in three sections – The Return of the 70s, Hauntology and The Stain of Place – the book opens with a bravura genealogy of the titular 1981 song by art-glam band Japan, which would later echo in the "darkside jungle" music of the 90s that Fisher feverishly celebrates ("a libidinalisation of anxiety itself... a kind of sonic fictional intensification and extrapolation of the neoliberal world's destruction of solidarity and security"), and in the muggy, cannabinoidal, gender-melting music of Tricky. A sublime piece on Joy Division perceives in that endlessly mythologised band the terrible culmination of rock's death-drive, their music a Schopenhauerian conduit leading beyond the Veil of Maya to a dread realm of absolute truth.

While Fisher's suffering as a depressive is intrinsic to his work, the naming of the condition in the book's subtitle seems to me a mistake, giving the not-quite-accurate impression that *Ghosts* is a downer read. While Fisher's outlook is certainly dark, it's thrilling rather than deflating to watch him outrun and outwit the demons of his life, switching frenetically between zealous advocacy and bitter disparagement. His prose is the kind that has you compulsively underlining passages wherein ideas are inseparable from the sensual

charisma of the language through which they are expressed. He evokes music not with technical jargon but a lyrical rainstorm of evocative, synaesthetic images – Burial's *Untrue* is "an audio vision of London as a city of betrayed and mutilated angels". He can be incisively aphoristic too: "In conditions of digital recall, loss is itself lost"; "Depression is, after all and above all, a theory about the world, about life."

The unique pleasure in reading Fisher is that, whereas other first-rate critics – think Geoff Dyer or Brian Dillon – will generally apply a refined critical-intellectual apparatus to commensurately rarefied subjects, Fisher's fanatical loyalty is to pop culture in its instinctively avant-garde strains. A piece on the prematurely canonised German author WG Sebald criticises him for writing "as if many of the developments in 20th-century experimental fiction and popular culture had never happened". Fisher will easefully cite Deleuze or Lacan or draw comparisons with De Chirico or Antonioni, but typically in service of analysing films such as *Terminator* or *Children of Men* or the work of some post-dubstep breakbeat sorcerer.

His tastes were sometimes questionable – he went from championing bloodlessly cerebral music that fulfilled theoretical prejudices in lieu of offering any visceral thrill to eulogising scoldy sloganeers Sleaford Mods – and there are those to whom the dated concept of hauntology is a mere expression of middle-aged lassitude. But none of that should put the curious off this amphetamine rush of a book. When Fisher got going about his passions – Burial, the Caretaker, jungle, David Peace – there was no one like him. If you missed it first time round, or even if you didn't, this book will light up your brain like few others. Ironically, it's hopeful too: a UK that can produce the likes of Fisher is not beaten yet.

To order *Ghosts of My Life* for £11.30 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837



*'The terrible culmination of rock's death drive': Ian Curtis of Joy Division performing in Rotterdam, the Netherlands, 16 January 1980. Rob Verhorst/Redferns*

## Society

## Beer, culture and class solidarity

**Clubland: How the Working Men's Club Shaped Britain**

**Pete Brown**

HarperNorth, £20, pp320

One of Pete Brown's earliest memories is being "held in someone's arms, in a space that glowed". This was unusual in Barnsley in the 1970s, he writes, recalling the Technicolor tinsel and fairy lights in his local working men's club every Christmas. They provided solace from the slag heaps and the grey Pennine skies.

But be under no illusions: this is not a romantic book, lost in misty memories. It is a deeply political one, about the community-owned cooperatives that fuelled the welfare state and the idea of culture for all throughout the 19th and 20th centuries. They rarely get mentioned in historical narratives, Brown writes, despite many books being

published about gentlemen's clubs, their upper-class equivalent. National membership of gentlemen's clubs at their peak was 200,000. In 1974, 4 million people were working men's club members, my family among them, my grandpa sustained by old friends over pints of mild two nights a week.

An award-winning food and drink writer who has always blended social history and cultural commentary into his warm, witty work, Brown writes this study with humour, but also rage. He packs his story with lively character portraits, from overactive social reformer Henry Solly (who also

came up with the idea for garden cities) to Wakefield's wonderful Sheila Capstick, who campaigned for women to get equal rights as club members (shockingly, this only happened in 2007: Brown confronts this history without fear but with nuance).

Many stars' careers began in these heady rooms too, such as Tom Jones and Paul Weller, Les Dawson and Les Dennis, and snooker players Alex "Hurricane" Higgins and Steve Davis. Brown weaves their words



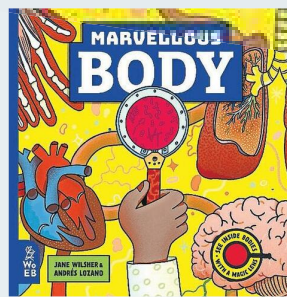
*Drinkers in the Burnley Miners' Social Club. AFP/Getty*

around the work of cultural critics such as Richard Hoggart and George Orwell, amplifying the importance of club audiences in our cultural life.

Brown also tours today's haunts to view these histories in hindsight, finding them still buckled by the 2007 smoking ban as much as Covid-19, while he deftly unseats our prejudices. "People come to clubs to be out of the house... to be close to others, if not quite with them," he writes, nailing the togetherness all classes crave, and the social institutions that need preserving, for us to preserve ourselves. **Jude Rogers**

To order *Clubland* for £17.40 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837



Picture books  
of the month

## Big hearts and tall tails

*The human body is brought to life, difference is celebrated – and a very long dinosaur is tickled pink. By Imogen Carter*

Clockwise from main image: *My Bindi* by Gita Varadarajan, illustrated by Archana Sreenivasan; *Who's Tickling Tilly?* by Rob Jones; *Marvellous Body* by Jane Wilsher and Andrés Lozano.

With all its strange noises and amazing skills, the human body is endlessly fascinating to children. Jane Wilsher's new book feeds that interest with a format that's almost as colourful and curious as human anatomy itself. **Marvellous Body** (What on Earth) comes with a magic lens, a sort of red magnifying glass, to view the inner workings of eyeballs and organs, scabby knees and baby bumps.

Illustrated by Andrés Lozano, each cartoony spread is devoted to a different aspect of the body and its care (eg teeth, or what happens during surgery). Full of concise facts and body positivity, it's a title for children to return to

as they grow: little hands will love grabbing the lens and watching bones appear; those in the upper primary school years might read cover to cover, learning new vocab as they go.

The feelings that pulse under the surface of the physical self are a big focus for picture books currently. One recent release, **My Bindi** (Scholastic), takes a joyous approach to tackling anxiety around difference. It's time for Divya to start wearing a bindi but initially she's scared of standing out, being seen as "weird" by her classmates. Illustrator Archana Sreenivasan cleverly interweaves bindi designs and Hindu-style flourishes, visually

representing a merging of cultures, into the pages of Gita Varadarajan's debut picture book.

Speaking of debuts, this year I judged the Macmillan prize for illustration, an award that's been launching the careers of new picture book talent, such as Emily Gravett, for 37 years. It's an exciting time for the genre – in January, Nielsen BookScan figures showed that the picture books market outsold fiction aimed at older readers for the first time since accurate records began. And if the fresh, fizzy art school talent entering the 2022 Macmillan prize is anything to go by (particularly Heike Scharrer, who this month was crowned winner for *The Queue*), it will be booming for years to come.

Board books rarely pop up in this column but they've really come on in recent years and Rob Jones is one author clearly having fun with the form. His latest "veeeerrrry long fold-out book" for babies and toddlers, **Who's Tickling Tilly?** (Farshore, 4 Aug), stars an unfeasibly lengthy dinosaur trying to find the tickler of her faraway tail. Over the pages she asks everyone from Valerie the T rex to Terry (toasting marshmallows on a volcano) until finally – with the book extended to two metres long – the cute little culprit is revealed. Not just a

story, it's a mini feat of engineering. It really tickled me.

Another master of the absurd returns with the third outing in the *Billy and the Beast* series. Nadia Shireen's **Billy and the Pirates** (Jonathan Cape) finds our big-haired heroine and her sidekick, Fatcat, trying to return a key in a bottle to Kevin the Kraken. Expect scrapes, sea-faring baddies and snacks.

Fresh to the post of children's laureate, Joseph Coelho (the first black man in the role since it began in 1999) is releasing **Our Tower** (Frances Lincoln, 2 Aug), the tale of three friends who live in a "boring, grey" high-rise, illustrated by Richard Johnson. One day, the children are drawn to the woods by an enchanted tree that gifts them a stone, allowing them to see their home in a new light. Coelho, who was inspired by his experience growing up in London, has said: "I wanted to bring the magic of Narnia to the tower block" – which seems the perfect mission statement at the start of a tenure that coincides with rising bills and struggling families, when books can't fill tummies but they can provide hope and escape.

To order these books for a special go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

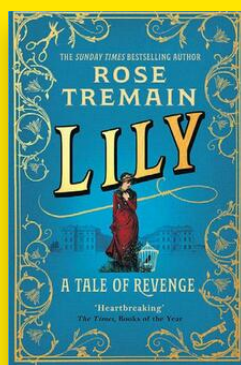
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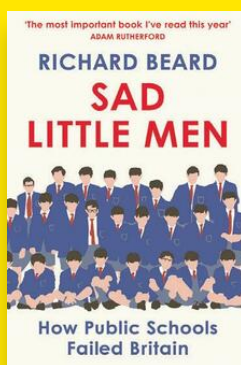
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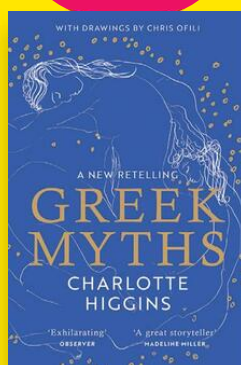
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## Fiction

## Gone girl

Berlin

Bea Setton

Doubleday, £14.99, pp256

Twenty-six-year-old Daphne Ferber believes she is worldly wise and a good judge of character. Rather than face up to her shortcomings she runs from them. At the start of Bea Setton's debut novel, she's left London for a fresh start in Berlin.

As Daphne drip-feeds us information we learn she's from a privileged background, failed to get accepted on a postgrad philosophy course and is living off her parents. We swiftly realise she is an unreliable narrator.

Daphne is a mass of contradictions. She has low self-esteem, finds it hard to make friends and looks down on many of her peers. She doesn't go clubbing or take enough drugs to attract one set, nor does she feel comfortable with the honourably employed. Many of the people Daphne meets are already in relationships. She's both grateful to, and resentful of, her parents for "the blanket of security which smothered my creative impulse and removed all necessity from my life". It soon becomes clear Daphne has

an eating disorder and lies to cover up her obsessive behaviour: "It is nearly impossible for an addict to tell the truth about their compulsions," she observes in a moment of self-recognition. Inevitably she begins to dissemble in all areas of her life. Ashamed of her idleness, she tells people she is working as an au pair or engaged on a PhD programme.

Setton is good at conveying the anxiety of millennials confronted with endless possibilities. She writes perceptively about the destabilising effects of vulnerability and loneliness in an unfamiliar environment. There's also plenty of humour in Daphne's overthinking and her cynical approach to dating.

Things take a darker turn when Daphne becomes convinced she is being stalked by a rejected boyfriend. She's not a particularly sympathetic character, but we begin to care about her when we realise just how off-kilter her life has become. Setton builds her growing paranoia and sense of dread to terrific effect in this compelling read. **Lucy Popescu**

To order Berlin for £13.04 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837



# Austin Duffy

## ‘I wanted to immerse the reader in terror’

The novelist and oncologist talks to **Anthony Cummins** about capturing the shock of interning in a hospital, how he fits writing around medicine, and being blown away by **Fernanda Melchor**

Austin Duffy, 47, was born in Dundalk and lives in Howth, north of Dublin, where he works as an oncologist at the city's Mater hospital. His two previous novels, *This Living and Immortal Thing*, shortlisted for the Kerry Group Irish novel of the year, and *Ten Days*, about early dementia, were both set in New York, where Duffy met his wife, the painter Naomi Taitz Duffy, after winning a research fellowship to work at the Memorial Sloan Kettering cancer centre in Manhattan in 2006. His new novel, *The Night Interns*, follows three trainee medics on a Dublin surgical ward.

### What led you to write *The Night Interns*?

It's not a memoir, but I still have vivid memories of my intern year when I was doing medicine [at Trinity College Dublin in the 90s] and always knew I wanted to write about the experience at some point. You're thrust into this world where you quickly find out the inadequacy of the theoretical knowledge you're relying on from your studies. I wanted to immerse the reader in the terror – maybe that's too strong a word, maybe it isn't – of being on call and being asked to be the first person to figure things out for people who are sick. The structure, with no chapters, no real breaks, is meant to make you feel like you can't come up for air.

### Were you inspired by other hospital novels?

No. While I was working on the book I reread Elena Ferrante's *The Days of Abandonment*, which has that very intense type of claustrophobic first-person narration I wanted. And this is going to sound very odd, but what really inspired me was coming across Hubert Mingarelli's *A Meal in Winter* four or five years ago. I'm stunned he doesn't get more attention; he's a bloody genius. It's this short novel humanising the experience of these three SS officers in a death camp in Poland, trying everything they can to get out of their horrific duties. Obviously I'm not comparing – they're working in a death camp, and as an intern

## The books interview

*Austin Duffy photographed on Howth Hill, Dublin, by Patrick Bolger, July 2022.*

you're trying to help people, even though it doesn't feel like that some of the time – but something just struck me about the group dynamic of these three recognisably human characters able to do nothing, really, but try to get through. I remember thinking, I need to set this in a hospital, I need to make these people interns [laughs].

### Does knowing you're a novelist make colleagues wary?

Not at all, but I can set their minds at ease: my characters are all fictional. People do sometimes sidle up to you saying, oh, I know who your man was [in previous novels]. I'm sure I'll get that a lot with this, because there is a sort of villain in the book, but he's a total construct, not anyone I ever worked with. If he reminds me of anyone, it's a particular non-medical person, but he's fiction.

### How do you write?

I've a short train commute into Dublin from where I live. That's 25 minutes' writing. If I get to the station early, I get another 10 or 15 minutes, the same if I take a slightly earlier train at the other end. Add it all up and it's the guts of an hour. If I'm bringing my son to soccer practice, I'll be the oddball sat in the car with a laptop, but that's another 45 minutes or an hour of writing.

By necessity it's very focused: you're not staring out the window.

### Which came first for you, medicine or literature?

Medicine. It wasn't that I had a passion for it, but back then [growing up in Dundalk] there didn't seem to be a huge amount of opportunities generally and it seemed like something that would be fairly open. I only got properly emotionally invested in being a doctor when I was a few years down the track. Ironically, the intern year was a help: maybe you wouldn't get that impression from the book, but it was good to feel part of the hospital, because as a medical student I hadn't felt like that at all and found it difficult to engage. I didn't really write properly until I found myself in New York in 2006. My hospital accommodation was like a box: no internet, no television, and at that point it was like, if you're serious [about writing], do it.

### What novels have you enjoyed lately?

Fernanda Melchor just blew my head off. On the jacket of *Hurricane Season*, Ben Lerner says she makes all other fiction seem anaemic by comparison, and when I read the book, I knew exactly what he meant. It made me feel the same way I felt when I first read Denis Johnson's

*Jesus' Son*. I remember picking that up randomly while waiting to meet someone in a bookshop, and they came up to me like: "Are you OK? What's wrong with your face?"

### Which writers made you want to write fiction?

At college I read the same things everyone else was reading – Camus, Dostoevsky – but I was too young to get them. It was in New York that I really started reading as a writer. I remember being amazed by a Roberto Bolaño story in the *New Yorker*. I read pretty much all his books after that. He's brilliant, but he loses the run of himself in his bigger novels; I find him one of the funniest writers, and he's more able to sustain that humour in his short stories. Javier Marias was another one I first read in the *New Yorker*. I think it was a story where someone was sunbathing and it was just their observations around the pool... brilliant. I've read all his books too but I had to stop because I was beginning to imitate him, and he's not someone you can imitate; you'll just sound like an eejit.

*The Night Interns* is published by Granta (£12.99) on 4 August. To order a copy for £11.30 go to [guardianbookshop.com](http://guardianbookshop.com) or call 020-3176 3837

*'The structure, with no chapters, no real breaks, is meant to make you feel like you can't come up for air'*



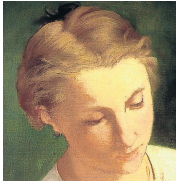
# Puzzles

## Guess the painting by Laura Cumming



**This week's question:** Who is portraying herself (above)? Answer next Sunday.




Last week's detail (below) came from Édouard Manet's 1860 portrait of his young wife Suzanne holding a jug. The softness of her fair hair and the delicacy of her face and bare throat are a vision of tenderness. But where one hand is perfectly described – she was a pianist – the other disappears into a blur of energy. There are hints of Titian, Vermeer and Ingres, from the great museum in Manet's head, but the picture has a modernist mood all of its own. Very rarely shown, the painting is in the Ordrup Collection in Denmark.






## Emoji fantasy films

Guess the fantasy movie from the emoji symbols. Answers at the bottom of page 47





1




2





3



4



5



Set by Killian Fox

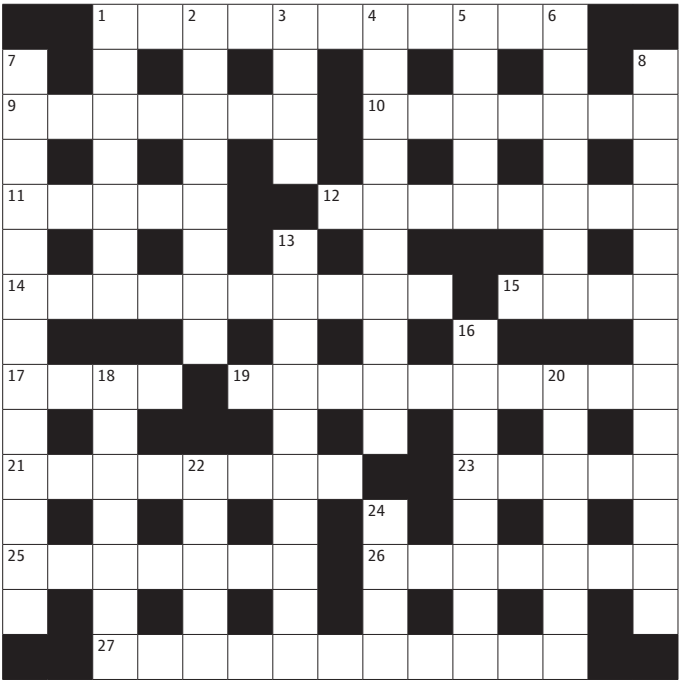
## Everyman crossword No.3,954

### Across

- 1 Watch online series, *Dead Smooth* (11)
- 9 S. American booze English knocked back; they're hard to understand (7)
- 10 A northern wally seeing Belgian city (7)
- 11 From the outset, Everyman's vigorously ignoring teenagers aged 18 (5)
- 12 A *détente* almost arranged – very much the reverse! (8)
- 14 Examination including piano, in part (10)
- 15 In November, Victor called out sin (4)
- 17 A little African-American celebrity (4)
- 19 I'm surprised to get into starters of *brie*, *langoustine*, *escargots*, unusually: fancy, French food! (6,4)
- 21 Punishment for masses (8)
- 23 National army's hiding fear (5)
- 25 Avionics not very developed in island capital (7)
- 26 Stroke seabird: that's an order (7)
- 27 Place residents with officers (11)

### Down

- 1 Apparitions as may appear after cheese? (7)
- 2 Force summoned, ran amok (8)
- 3 Architectural projection. Sometimes ecclesiastical? Primarily! (4)
- 4 Property contracts: she does all sorts (10)
- 5 Celebrated what a melody is (5)
- 6 Couldn't stop thinking about



- uprising, perfectly proper? (5,2)
- 7 Titian, perhaps drunk, suggesting something to draw at night (8,5)
- 8 'Timid? You have backbone!' says Spooner, to express thoughts plainly (5,4,4)
- 13 *Gallants* to rematerialize after much delay (2,4,4)
- 16 Loose faun sent off (8)
- 18 I calm us with arrangement that's harmonious (7)
- 20 Editorials making readers switch sides at first (7)
- 22 Problem children (5)
- 24 Begin tennis tournament? (4)

Name \_\_\_\_\_

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Solutions postmarked not later than Saturday night to:  
The Observer PO Box 17566, Birmingham, B33 3EZ or fax 0121 742 1313.  
No enclosures please other than name and address. Results on Sunday week.

## Sudoku classic

			1	2				
				8	3		7	
	9		4					
		2					5	
			9				1	4
4		9		5		2		8
6			3		5			
1	4					6		
	8	5	2					

Fill in the blank cells using the numbers 1 to 9.  
Each number must appear just once in every row, column and 3x3 box.

### SOLUTION No. 3,953

**Everyman No. 3,952 winners**  
Pat McLaren, Bristol  
Damien Wilmott, Omagh, Co Tyrone  
Sian Cleaver, Caernarfon, Gwynedd  
Patricia Carter, Bromley, Kent  
Michelle Brogan, Nottingham





6	2	6	8	9	1	3	4	5	7
1	4	7	3	4	5	6	7	8	9
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3	6	7	8	9	1	2	3	4	5
4	7	8	9	1	2	3	4	5	6
5	8	9	1	2	3	4	5	6	7
6	9	1	2	3	4	5	6	7	8
7	1	2	3	4	5	6	7	8	9
8	2	3	4	5	6	7	8	9	1
9	3	4	5	6	7	8	9	1	2
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6	9	1	2	3	4	5	6	7	8
7	1	2	3	4	5	6	7	8	9
8	2	3	4	5	6	7	8	9	1</

[illegible]

Name
Address
Post code

- 1** System aiding ships, one tar's deployed after direction-finder showing south not mobile (12)
- 9** One among superfluity in diaspora (5)
- 10** Squat, taking run in sports model? (6)
- 12** Durable skin turned up on annoying fly found round Arabia (8)
- 13** Chatterbox such as Violet? (6)
- 14** What's brewed etc around afternoon fully appears in this (6)
- 15** Star group paper's given spread with extremes of eloquence (8)
- 16** Spenserian isn't perfect (one featured in bulletin)? (5, 2 words)
- 18** Appetizer, hot, dipped in water (4)
- 20** Avoid bypass, missing junction? (4)
- 23** Before start of November reach for thick coat (5)
- 25** Seoul garden, half stripped, relaid and gravel-based (8)
- 28** Liberal pundits, friendless types? (6)
- 29** Angular unit, excellent, stylish, one installed (6)
- 30** Cattle in large area of land showing type of paralysis (8)
- 31** Timber tree: first of various cut, the rest splintered (6)
- 32** Scottish well, one with fish (5)
- 33** Re linking plant cells, see wild roses and lupins one planted (12)

- 1 It was used in drawing blood, raising gallons in lesson (12)
- 2 Brazil-wood? Adult slices width (5)
- 3 Left a meal in lifting up ornamental tray (7)
- 4 Sensation to do with possible misprint found in Shakespeare (6)
- 5 Wound piercing surface part of Roman shield (6)
- 6 Intake of students at Oriel turned up for courses (5)
- 7 To score the dissolute seduce about a hundred (7)
- 8 It required some hammering: panel fixed with n-ninety? (12, 2 words)
- 9 Gulf offering grand drive (5)
- 11 Formerly undone, one's winning in trophy (5)
- 17 Wife and husband gossip over American extended families (7)
- 19 Small ungulate, briefly on edge found shivering in hunter's periphery (7)
- 20 Replay may feature this part of meeting between Oslo and Moscow (5)
- 21 Jester jestin' about society (6)
- 22 Worthless type, monkey turning up in courts (6)
- 24 Message press raised mum's taken in by (5)
- 26 Shortened aperçu possibly? (5)
- 27 One of foreign origins? Some colonise India (5)

1	A	2	P	3	R	4	E	5	S	6	O	7	R	8	U	9	
10	V	A	R	A			N	T	I	11	C	A	L	U	L	A	
	A	G	O	P	12	P	O	P	A	D	O	M	S				
13	N	O	S	H	U	P	14	E	N	G	L	U	T				
	T	15	D	A	I	K	O	P	E	16	E	17	R	S	E		
18	G	R	I	S	19	O	V	E	R	S	E	E	R				
20	A	E	S	T	21	H	E	T	E	23	C	A	W	S			
	R	24	S	T	Y	E	R	25	R	E	I	R	26	D	I		
27	D	E	R	R	I	S	28	29	S	T	M	E	N				
30	I	N	D	I	G	E	N	T	R	O	N	G					
31	S	O	L	A	H	E	32	F	O	S	S	E					
33	T	R	A	N	S	P	L	A	N	T	E	R					

**Across** 10, var. + an(d); 12, pop ado MS; 15, hidden rev.; 20, ref. G & S character in *Patience*; 23, 'cause'; 30, in dig(s) + anag.  
**Down** 1, a v ant + anag.; 6, (k)epis (rev.); 11, 2 meanings & lit.; 16, see *nellie*<sup>2</sup>; 17, o in rearms + t; 23, comp. anag.; 26, ref. Odense.

**Azed No. 2,612 winners**  
Azed has been suffering from Covid. The results for competition No. 2,612 will be delayed accordingly.

**Rules and requests**  
 £25 in book tokens for the first three correct solutions opened.  
 Solutions postmarked no later than Monday week to:  
 Azed No. 2,615, The Observer, 90 York Way, London N1 9GU.

19		39		14		7	
				12	7	17	15
18		8		17			
						15	
13	30					15	
		12		28		12	
	24			8		15	14
16			11	9			
					10		

Normal Sudoku rules apply, except the numbers in the cells contained within grey lines add up to the figures in the corner. No number can be repeated within each shape formed by the grey lines.

**Emoji answers**  
 1. The Lord of the Rings: The Fellowship of the Ring 2. The Wizard of Oz  
 3. Harry Potter and the Philosopher's Stone 4. Beauty and the Beast 5. Mary Poppins

**Diagram 1**

This is the denouement of a magnificent study by the prolific Danish study composer Steffen Slumstrup Nielsen. Can you see the utterly stunning move that wins the game? The preliminary play from diagram 4 and solution are at the end.

Along with Christmas and the new year, the summer is always one of the busiest times in the chess calendar, with top-class action over the board and also online. Two of the top annual tournaments have been taking place: the 55th Biel chess festival, which finished on Friday, and the 49th Dortmund Sparkassen chess meeting, which ends today.

Played at a classical time limit, these are the two most serious events. But in terms of sheer firepower, the third event of this year's Grand Chess Tour, the SuperUnited Rapid and Blitz in the Croatian capital Zagreb, surpasses them. Also finishing today, it features a stellar field of 10 including Magnus Carlsen, Ian Nepomniachtchi, Alireza Firouzja and Wesley So.

We'll catch up with these next week, but for the moment we focus on an internet event that finished a week ago: the FTX Road to Miami. Played on Chess24, this was the latest event in the Champions Chess Tour and comprised a 16-player preliminary all-play-all followed by a knockout finale for the top half. The 18-year-old Indian star Arjun Erigaisi won the preliminaries, but was immediately eliminated by Levon Aronian in the quarter-final. Aronian went on to beat

Jan-Krzysztof Duda and then Wei Yi in the two-day final.

Aronian started slowly, barely qualifying for the knockout and losing his first game against Erigaisi, but gradually accelerated. Here he won nicely against Duda in the final game of their semi-final.

## Jan-Krzysztof Duda v Levon Aronian

1 d4 d5 2 c4 dxc4 3 e4 One of the more critical replies to the Queen's Gambit Accepted (QGA)

3 ... e5 Aronian played the QGA half a dozen times here with great success. This was the second time he faced 3 e4 against Duda. Later Wei tried it too, and Aronian shifted to 3 ... Nf6.

4 Nf3 Bb4+ 5 Nc3 In game 2, Duda had played 5 Bd2 Bxd2+ 6 Qxd2 exd4 7 Qxd4 Qxd4 8 Nxd4 Bd7 9 Bxc4 Nc6 10 Nxc6 Bxc6, which is perhaps a tad better for White, though Aronian eventually won that too.

5 ... exd4 6 Nxd4 Nd7 7 Bxc4 Ngf6 8 0-0 0-0 9 Nde2 Ne5 10 Bb3 c6 11 h3 Qe7 12 f4!? Asking too much of the position, at least unless he now takes Black on with a queen sacrifice. Instead 12 h3 or 12 Qc2 were decent.

12 ... Rd8 Black could also play 12 ... c5+ 13 Kh1 Rd8 when the sacrifice 14 Qxd8+ transposes and 14 Qe1 is also possible.

**Diagram 2**  
**13 Qc2?** Now White gets stomped on the black squares. He had to try the queen sacrifice, for which he

gets a rook and piece and play down the f-file, which will yield a passed e-pawn. After 13 Qxd8+! Qxd8 14 fxe5 Black can try either Nd7 or Bc5+ first. Both give White very decent practical chances and are rated as about equal by computer engines: a) 14 ... Nd7 15 Rxf7 Kh8 16 e6 Nf8 17 Nf4 b) 14 ... Bc5+ 15 Kh1 Ng4 16 Bf4 Nf2+ 17 Kh2 b5 18 Bg3 Qb6 19 Bxf2 Bxf2 20 Nd1 Bc5+ 21 Rxf7 Kh8 22 Nf2.

**13 ... Bc5! 14 Kh1 Nd3 15 e5 Ng4! Of course if 16 hxg4 Qh4 mate.**

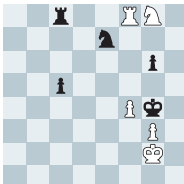
**16 Ne4 Bf5 17 N2g3 Ndf2+ 18 Nxf2 Bxc2 19 Nxg4 Bxb3 20 axb3** With only two pieces in exchange for the queen, White is lost.

**20 ... Rd3 21 Ne4 f5 22 Nxc5 Qxc5 23 Nf2 Rd5 24 Ra4 Rad8 25 Rc4 Qb5**

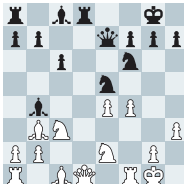
**Diagram 3**  
With manifestly inadequate compensation for the queen, Duda resigned.

**Diagram 4**  
This is the starting position for the beautiful study which ends in diagram 1. It goes:

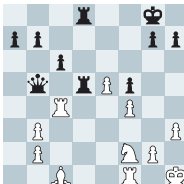
**1 e7 Rc8** If 1... Bc6 2 Rc4 (threatening Rxc5+) 2 ... Bb5 3 g4! Bxc4 4 e8Q wins  
**2 Rf4 Nc6 3 Rf8 Bg2+!** 4 Kxg2 Nxe7  
**5 f4+ Kg4** See diagram 1. And here White plays the fantastic  
**6 Rf5!! Nxf5** 7 Rg5 mate was threatened and 6 ... gxf5 is the same or if 6 ... Kxf5 7 Nxe7+ Ke6 8 Nxc8 c4 White easily stops the c-pawn, for example by 9 Na7 c3 10 Nb5 c2 11 Nd4+.  
**7 Nf6** Checkmate.



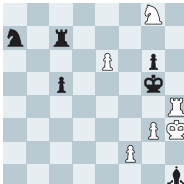
**1** Steffen Slumstrup Nielsen 2022. White to play and win



2 Jan-Krzysztof  
Duda (to play) v  
Levon Aronian

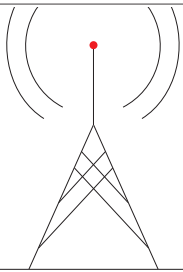


### 3 Jan-Krzysztof Duda (to play) v Levon Aronian



#### 4 Nielsen. White to play and win





# Television

By Hollie Richardson

Films by  
Jonathan Romney

## The week's highlights

### Today

#### Pick of the Day The Newsreader

BBC Two, 9pm & 9.55pm

While there's no shortage of comedy-dramas navigating the chaos and toxicity of a newsroom, being set in 1980s Australia provides an interesting distinction here. More drama than comedy, the six-parter follows eager young reporter Dale (Sam Reid) and long-suffering but excellent newsreader Helen (Anna Torv) as they build an unlikely friendship and career alliance. In the first of tonight's double bill, they team up to cover the space shuttle Challenger disaster. **HR**



#### Murder in Provence

ITV, 8pm

"I've known my mother all my life but it would be a bit of a stretch to say I liked her," quips Antoine Verlaque (Roger Allam), characteristically dry. The second instalment of the Provençal whodunnit, tonight's episode sees the citizens of Aix dropping like flies – starting with an aristocrat found at his crumbling French chateau. **Danielle de Wolfe**

#### Better Things

BBC Two, 10.50pm

In a particularly poignant episode, given recent news about women's rights in America, a visit to Planned Parenthood sets up a family secret for the rest of the series. While that's being kept under wraps, Sam (Pamela Adlon) has a blast volunteering to read to a sixth grade class she needs to beg not to Google her. **HR**

#### Film Frances

(Graeme Clifford, 1982)

Talking Pictures TV, 12.20am

Hollywood actor Frances Farmer never hit the big time, so a biopic may seem incongruous, yet she's a celebrated case of what the showbiz system – or just western society – can do to those who don't fit in. An inveterate rebel against American expectations who visited the USSR in the 1930s, Farmer refused to do what was expected of a Hollywood performer, had a troubled relationship with leftwing playwright Clifford Odets, then was institutionalised for supposed mental problems in the 1940s. On release, *Frances* was criticised for the tone of its depiction of what is essentially a brutal and systematic martyrdom; conversely there was much praise for Jessica Lange's intrepid, Oscar-nominated lead performance. **JR**

### Monday

#### Pick of the Day Dispatches: Myanmar – The Forgotten Revolution

Channel 4, 11.05pm

This powerful *Dispatches* episode follows three major mass killings carried out by Myanmar's ruling army – potential war crimes in which soldiers targeted peaceful protesters. Filmed by young Burmese activists over a year, it shows handheld video footage, and speaks to experts about the situation. It's an incredibly brutal and, to be frank, distressing film to watch, but it's also an essential piece of work to go on record.



#### Super Surgeons: A Chance at Life

Channel 4, 10pm

In episode two of this extraordinary look at the work of oncologists at the Royal Marsden Hospital, lorry driver Jan (who is also mum to Frankie the adorable dachshund) has undergone eight months of chemotherapy to treat pancreatic cancer – "the silent killer" according to surgeons. It is now time for a high-risk operation.

#### Big Zuu's Big Eats

Dave, 10pm

After admitting that he had forgotten Yorkshire existed, Zuu heads to Huddersfield ("I didn't even know what a viaduct was before I came here") to light up the cooker for Alex Brooker. On the Italian-themed banquet menu: chicken nugget pizza pockets, Sunday gravy ragu and a turbo shandy (made with Smirnoff Ice). **HR**

#### Film Revolutionary Road

(Sam Mendes, 2008)

BBC Two, 11.15pm

An honourable and elegantly mounted shot at adapting the 1961 Richard Yates novel, set in 1955 and sometimes referred to as the *Madame Bovary* of Eisenhower's America. Frank and April Wheeler (Leonardo DiCaprio, Kate Winslet) once dreamed of the bohemian life; now they're keeping up appearances in a Connecticut suburb. April still has dreams of another existence, which reality seems destined to scupper... While Winslet doesn't quite belong in this period, DiCaprio is perfect evoking Frank's cocky self-delusion. *Mad Men*, premiered in 2007, beat the film to the punch, but it's an elegant, involving work, with a cast including Michael Shannon, Kathy Bates and future *Stranger Things* star David Harbour. **JR**

### Tuesday

#### Pick of the Day Mad Tracey from Margate

Sky Arts, 7pm

"People say that my work is tediously narcissistic," says Tracey Emin while sketching a self-nude. "Guess what? I'm not making my work for them anyway." The divisive artist will always be a fascinating documentary subject. Rather than produce a new film, Sky digs this 1999 ZCZ Films offering from the archive, featuring archive footage and interviews with friends, family, fellow artists and critics, plus Emin herself. It remains celebratory and thought-provoking, and still feels fresh.



#### Bake Off: The Professionals – The Final

Channel 4, 8pm

It's grand finale night, and the three remaining teams need to rise to their biggest challenges yet to be named best patissiers in Britain. With two days of tasks to get through, Liam Charles and Stacey Solomon are there to help the bakers, while Benoit Blin and Cherish Finden are on judging duties.

#### Two Doors Down

BBC Two, 10pm

Alan (Graeme Stevely) comes home with a "family bundle" of doughnuts – which, somehow, sets up this episode of the easygoing Glasgow sitcom. While trying to get rid of them by offering them to the neighbours, they are introduced to new residents Ash (Ambreen Razia) and Iqbal (Divian Ladwa). **HR**

#### Film Con Air

(Simon West, 1997)

ITV4, 9pm

You don't often see two respected cinematic thespians throw caution to the winds and go all-out gonzo – not in the same film. But after a list of impressive appearances in highly respected dramas, this and the previous year's *The Rock* saw Nicolas Cage winning his spurs as an A-list action hero. Not to be outdone, nonpareil screen aesthete John Malkovich tries his hand as a snarling, bullet-headed baddie (Cyrus "the Virus"). Cage is a former army ranger caught up in the hijacking of a prison transport plane; the passenger list includes Steve Buscemi, Ving Rhames and Danny Trejo. Slickly preposterous but very entertaining, and the line "Put the bunny back in the box" is one for the ages. **JR**

### Wednesday

#### Pick of the Day The Great

Channel 4, 10pm

Huzzah! This witty, stylish and raucous period drama from the maker of *The Favourite* returns for a second season. It picks up in the Russian palace four months after pregnant Catherine (Elle Fanning) launched a coup against her husband Peter (Nicholas Hoult). Things are at a standstill, with bored children kicking heads around. What will it take for the dim but dastardly emperor to surrender? Perhaps his rumbling stomach – deprived of rich foods and vodka – is now his achilles heel.



#### The Roads to Freedom

BBC Four, from 10pm

Following a petition to screen David Turner and James Cellan Jones's groundbreaking 1970 adaptation of Jean-Paul Sartre's trilogy of novels again, it is showing as part of the BBC centenary celebrations, starting with four episodes this evening. As an introduction, former Doctor Who Colin Baker discusses his role as Claude in the drama, and how it broke taboos. **HR**

#### The South Bank Show

Sky Arts, 10pm

"Stop smiling." This was the indispensable advice bestowed upon Helen Mirren by *Prime Suspect* creator Lynda La Plante as she undertook her career-defining role as DCI Jane Tennison. The Oscar-winning actor reflects on a colourful career that has elevated her to national treasure status. **DDW**

#### Film Get Carter

(Mike Hodges, 1971)

ITV4, 11.05pm

One of the greatest and grittiest of British thrillers, taking place in an England that now looks centuries away – and in which north and south seem galaxies apart. Michael Caine is the man returning to Tyneside for his brother's funeral (ah, the shabby comforts of early 70s British Rail) and tangling with a local crime boss played improbably, but with peerlessly silky menace, by playwright John Osborne. Porn, dodgy property magnates, multi-storey car parks, industrial debris – it's all impeccably grubby. Along with a characteristically vampy Britt Ekland, the cast features some of the stalwart British hard nuts of the time: Ian Hendry, George Sewell, Tony Beckley. It's a big film, and it's still in good shape. **JR**



## Thursday

### Pick of the Day

#### My Insta Scammer Friend

BBC Three, 9pm

In 2019, the internet couldn’t stop talking about Caroline Calloway. The original Instagram influencer was the subject of a viral long read penned by her former friend Natalie Beach for *New York* magazine’s the *Cut*. This documentary hears from Beach about the details the article exposed, outing Calloway as a phony shrouded in lies (including a series of Fyre Fest-style wellness workshops) – and recalling how she somehow managed to make her newly “bad” reputation work in her favour.



### Big Oil v the World

BBC Two, 9pm

The second episode of this brilliant documentary series. What happened when a former oil executive became president of the US, one of the biggest offenders in the climate crisis, in 2000? Well, George W Bush quickly blindsided Environmental Protection Agency head Christine Todd Whitman and reversed plans to regulate carbon emissions. **HR**

### The Undeclared War

Channel 4, 9pm

It’s the penultimate episode of this slightly ponderous cyber-drama. The peculiar election results have caused civil disorder but that’s almost the least of it – the collapse of watertight firewalls suggests that GCHQ has been compromised. At the heart of it all, Saara (the excellent Hannah Khalique-Brown) faces a race against time. **Phil Harrison**

### Film

#### It Always Rains on Sunday

(Robert Hamer, 1947)

Talking Pictures, 6.10pm

A sexually tense piece of British romantic realism – and one of the great London films – from Ealing mainstay Robert Hamer (*Pink String and Sealing Wax*, *Kind Hearts and Coronets*). Set in Bethnal Green, it stars Googie Withers as Rose, a married woman who receives a surprise visit from her old boyfriend Tommy (John McCallum), on the run from prison and looking for a place to hide. As a panorama of postwar East End lives takes shape around her – by way of a character cast including Alfie Bass, Hermione Baddeley and Gladys Henson – Withers excels as a heroine who’s a template for the tough working-class women of later British TV soap. Blighty’s own Anna Magnani, if you will. **JR**

## Friday

### Pick of the Day

#### Neighbours: The Finale

Channel 5, 9pm

Even if you haven’t watched the teatime soap in more than a decade (ahem), tuning in to say goodbye to Ramsay Street with this hour-long special is a must tonight. Everybody is there (Charlene and Scott! Jane and Mike! Harold! Toadie! The Kennedys!), and nobody seems to have aged a day since arriving on the street (the Australian good life). Expect an unapologetically nostalgic schmoozefest packed with flashbacks and reunions. The perfect blend... **HR**



### Gardener’s World

BBC Two, 8pm

Have your plants taken a beating during the heatwave? Monty Don is on hand with some scorched-earth policies to help protect against drought. Elsewhere, historian Advolly Richmond learns about the deep-rooted influence of trees on garden design during a visit to the stately home of Longleat. **Graeme Virtue**

### Jane Austen’s Sanditon

ITV, 9pm

Swordplay gone wrong! Haughty aunts! Gutsy governesses! This resurrected Jane Austen adaptation continues to deliver everything a reliable period drama should do. While Charlotte (Rose Williams) attempts to teach two troublesome girls, Georgiana (Crystal Clarke) learns some bad news from Antigua. **HR**

### Film

#### Shaolin Soccer

(Stephen Chow, 2001)

Sky Cinema Cult Classics, 6am, 3.25am

A joyously goofy entertainment from Hong Kong director-star Stephen Chow. He plays Sing, a martial arts master turned garbage man who teams up with a down-at-heel footballer and assembles a team of seemingly clapped-out Shaolin practitioners. They put their powers to work on the field, only to face a challenge in the form of (what else?) “Team Evil”. Special effects, nifty footwork of both the sporting and the combat variety – plus shamelessly cartoonish humour – make this a lot of fun, even if you’re a martial arts sceptic or a footie refusenik. Action director Ching Siu-tung is in charge of the razzle-dazzle. Not quite as unremittingly zany as Chow’s 2004 *Kung Fu Hustle*, but deliciously knockabout nonetheless. **JR**

## Saturday

### Pick of the Day

#### RuPaul’s Drag Race Down Under

BBC Three, 10.30pm

Beverly Kills. Hannah Conda. Minnie Cooper. These are just some of the queens slaying the Paul Ru-niverse in this second season of the Australian edition. Who will follow in the heels of last year’s winner, Kita Mean? The first task sees the new cohort get create fashion forward garments out of recyclable and natural materials. On *Drag Race* judging duties with Ru: Michelle Visage and Rhys Nicholson. Let the lip-sync battles commence...



### A Royal Guide to... Fashion

Channel 4, 6.30pm

Power and status. That’s what royals from centuries past wanted to project with their sartorial choices of furs, plush purples and golden stitching. Do the closets of modern royals tell a different story? From the Queen’s block colour two-pieces to Kate Middleton’s high street shift dresses and modest nude heels – this documentary investigates.

### Tonight at the Games

BBC One, 10.20pm

Catch up with the best bits of day two of the 22nd staging of the Commonwealth Games. JJ Chalmers and Isa Guha are at the Alexander Stadium in Birmingham, and there’s an expected UK showdown at Sandwell Aquatics Centre between Tokyo joint gold medallists Tom Dean and Duncan Scott in the men’s 200m freestyle final. **HR**

### Film

#### The Card Counter

(Paul Schrader, 2021)

Sky Cinema Premiere, 12.45pm, 9.50pm

Paul Schrader is one of the most intelligent of Hollywood writer-directors, if dismayingly uneven. Currently, he’s on a roll. Following 2017’s sober-minded *First Reformed*, here’s another of his dramas about solitary men gazing into their own personal abyss. Set in the American netherworld of professional gambling, it stars Oscar Isaac (superb, signalling traumatised vulnerability beneath the ice-cool facade) as a card sharp with a painful secret. Tiffany Haddish is a talent agent out to sign him up. Tye Sheridan is a young loner planning a revenge mission, with Willem Dafoe as the target. Schrader’s concern with redemption here works itself out in tight-lipped, politically charged thriller mode. Steely, recommended. **JR**

## Radio

By Stephanie Billen

### Picks of the Week

The Cornish coast is revealed as a place of huge danger in **Prom 13: Ethel Smyth’s The Wreckers** (Sunday, Radio 3, 6.30pm). Set in the 19th century, this dramatic opera recalls a time when villagers would plunder wrecked ships, sometimes causing their destruction by extinguishing beacons or else creating “false lights” to lure them into reefs. Semi-staged and sung in French, this new production from Glyndebourne is directed by Robin Ticciati. Following cast changes, Philip Horst plays the pastor, Pascoe, while Karis Tucker is his young wife, Thirza.

**Crossing Continents** (Thursday, Radio 4, 11am) discovers how Nepal is dealing with tiger attacks on humans following anti-poaching measures that have led to it doubling its wild tiger population over the last decade. Rebecca Henschke travels to Bardia national park to learn more about the conservation drive and its effects on the local population. While teachers are having to educate children about the perils of the jungle, they are also telling them about job opportunities in tourism and conservation.

In a new series of the mischievous comedy **Party’s Over** (Friday, Radio 4, 6.30pm), ex-PM Henry (Miles Jupp), ventures into Birmingham for the opening ceremony of the Commonwealth Games despite having identified the city as a “high risk environment” following a political incident in which the local population was described as “ungrateful arseholes”. With an opportunity arising to be wined and dined across the world as part of the Commonwealth Games committee, Henry perks up, but will his team’s usual backstabbing measures be enough to secure the role?

**Archive on 4: Generation Games** (Saturday, Radio 4, 8pm) charts 50 years of video games against a backdrop of ill-informed opinion that they are over-violent and “melting kids’ brains”. Presenter and games writer Keza MacDonald argues that the video game no longer needs to justify itself and is now, as John O’Shea, creative director of the National Videogame Museum puts it, “the most exciting cultural medium of our time”.

Far from representing hostile terrain, video games can offer a freedom not always available in real life.

“You can basically walk around and be as queer as you want to be...” explains one Warcraft player.



Miles Jupp: schmooze hound. Jimmy James/ Camera Press





Super Surgeons: A Chance at Life Channel 4, 10pm Jan undergoes a high-risk operation

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0 Breakfast</b> (T) <b>9.15</b> Morning Live (T) <b>10.0</b> Close Calls: On Camera (T) <b>10.30</b> Animal Park Summer (T) (R) <b>11.15</b> Homes Under the Hammer (T) (R) <b>12.15</b> Bargain Hunt (T) <b>1.0</b> News (T) <b>1.30</b> Regional News and Weather (T) <b>1.45</b> Impossible (T) (R) <b>2.30</b> A Countryside Summer (T) <b>3.0</b> Escape to the Country (T) (R) <b>3.45</b> Garden Rescue (T) (R) <b>4.30</b> Antiques Road Trip (T) (R) <b>5.15</b> Pointless (T) (R) <b>6.0</b> News (T) <b>6.30</b> Regional News and Weather (T) <b>7.0</b> One Show (T) <b>7.30</b> EastEnders (T)</p>	<p><b>6.30 Bargain Hunt</b> (T) (R) <b>7.15</b> Garden Rescue (T) (R) <b>8.0</b> Sign Zone: Cat Watch – The Horizon Experiment (T) (R) <b>9.0</b> News (T) <b>11.0</b> Athletics: World Championships (T) (R) Day 10 in Eugene, Oregon. <b>2.30</b> Eggheads (T) (R) <b>3.0</b> Mastermind (T) (R) <b>3.30</b> Eat Well for Less? (T) (R) <b>4.30</b> Athletics: World Championships Highlights (T) A busy final session saw medals decided in the men's javelin, pole vault, decathlon and 4x400m relay, and the women's long jump, 800m, 100m hurdles and 4x400m.</p>	<p><b>6.0 Good Morning Britain</b> (T) <b>9.0</b> Lorraine (T) <b>10.0</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.30</b> News and Weather (T) <b>1.55</b> Local News and Weather (T) <b>2.0</b> Dickinson's Real Deal (T) (R) <b>3.0</b> Tenable (T) (R) <b>4.0</b> Tipping Point (T) (R) <b>5.0</b> The Chase (T) (R) <b>6.0</b> Local News and Weather (T) <b>6.30</b> News and Weather (T) <b>7.30</b> Emmerdale (T) Dan confronts Kim, Mandy is on a mission, and Paddy makes a suggestion to Moira that may help Vanessa.</p>	<p><b>6.35 3rd Rock from the Sun</b> (T) (R) Double bill. <b>7.25</b> The King of Queens (T) (R) Double bill. <b>8.15</b> Frasier (T) (R) Triple bill. <b>9.45</b> The Big Bang Theory (T) (R) Triple bill. <b>11.05</b> The Simpsons (T) (R) Double bill. <b>12.05</b> News (T) <b>12.10</b> Ramsay's 24 Hours to Hell and Back (T) (R) <b>1.05</b> Find It, Fix It, Flog It (T) (R) <b>2.10</b> Countdown (T) <b>3.0</b> A Place in the Sun (T) <b>4.0</b> Help! We Bought a Village (T) <b>5.0</b> Couples Come Dine With Me (T) (R) <b>6.0</b> The Simpsons (T) (R) <b>6.30</b> Hollyoaks (T) (R) <b>7.0</b> News</p>	<p><b>6.0 Milkshake!</b> <b>9.15</b> Jeremy Vine (T) <b>12.15</b> Nightmare Tenants, Slum Landlords (T) (R) <b>1.10</b> News (T) <b>1.15</b> Home and Away (T) (R) <b>1.45</b> Neighbours: The Final Week (T) <b>2.15</b> <b>FILM</b> Deadly House Call (Max McGuire, 2022) (T) <b>4.0</b> Bargain-Loving Brits in the Sun (T) (R) <b>5.0</b> News (T) <b>6.0</b> Neighbours: The Final Week (T) (R) Refusing to be pushed around by Izzy, Susan has put her own plan in motion. <b>6.30</b> Eggheads (T) (R) <b>7.0</b> Police Interceptors (T) (R) <b>7.55</b> News (T)</p>	<p><b>7.0 Great American Railroad Journeys</b> Toronto (T) (R) (10/20) Michael Portillo's railway journey across eastern Canada sees him arrive in Toronto, the nation's largest metropolis, where he begins his tour of the city at Union Station. <b>7.30</b> Digging for Britain: The Greatest Discoveries (T) (R) (4/4) The key archaeological sites of Anglo-Saxon Britain.</p>
<p><b>8.0 Clean It, Fix It</b> (T) (R) A team of experts perform home makeovers. <b>8.30 Extraordinary Portraits</b> (T) Laura Quinn Harris paints rapping teacher Christian. <b>9.0 DIY SOS: The Big Build</b> (T) (R) Nick Knowles meets a family whose three children will soon be full-time wheelchair-users.</p>	<p><b>6.0 Live Women's T20 Cricket</b> (T) England v South Africa. Isa Guha presents coverage of the third and final T20 in the series from Derby. This will be the final contest of the series between these teams, who have already faced each other in a standalone Test and a three-match ODI series.</p>	<p><b>8.0 Coronation Street</b> (T) Summer decides to get a job instead of going to university, and Kevin is shocked to hear of Jack's unhappiness. <b>9.0 Long Lost Family</b> (T) The stories of two sons given up for adoption and the families who have stopped at nothing to find them.</p>	<p><b>8.0 Food Unwrapped's Healthy Hacks</b> (T) (R) Reports on claims that pomegranates can be useful for people who have Alzheimer's, and that rosemary helps teenagers' exam performance. <b>9.0 24 Hours in A&amp;E</b> (T) Nurse Emma is called to resus to help 71-year-old Thomas who has had a stroke.</p>	<p><b>8.0 Motorway Cops: Catching Britain's Speeders</b> (T) A call leads to a multi-vehicle pursuit to rescue a child. <b>9.0 999: Police Hour of Duty</b> (T) A woman arrives in custody after being arrested on suspicion of causing harm to her baby, who is in a critical condition.</p>	<p><b>8.0 Atlantic: The Wildest Ocean on Earth</b> Mountains of the Deep (T) (R) (2/3) <b>9.0 River</b> (T) (R) Concert film, with music by Richard Tognetti and William Barton, travelling on rivers around the world and revealing how they have shaped the planet and human civilisation.</p>
<p><b>10.0 News</b> (T) <b>10.30 Regional News</b> (T) Weather <b>10.40 Hungry for It</b> (T) (R) For the semi-final, the cooks must level up basic biscuits into Insta-worthy desserts. <b>11.40 Have I Got a Bit More News for You</b> (T) (R) Double bill. David Tennant hosts, followed by Adrian Dunbar. <b>1.10 Weather for the Week Ahead</b> (T) <b>1.15</b> News (T)</p>	<p><b>10.30 Newsnight</b> (T) Weather <b>11.15</b> <b>FILM</b> <b>Revolutionary Road</b> (Sam Mendes, 2008) (T) Drama starring Kate Winslet and Leonardo DiCaprio. <b>1.05 Sign Zone</b> Countryfile (T) (R) <b>2.05</b> Keith Richards: My Life As a Rolling Stone (T) (R) <b>3.05</b> Ronnie Wood: My Life As a Rolling Stone (T) (R) <b>4.05</b> This Is BBC Two (T)</p>	<p><b>10.0 News</b> (T) Weather <b>10.30 Local News</b> (T) Weather <b>10.45 Jonathan Ross's Comedy Club</b> (T) (R) With sets by Aurie Styla, Fern Brady, Babatunde Aleshe and Russell Kane. <b>11.15 AEW: Dynamite</b> <b>1.0 Shop: Ideal World</b> <b>3.0</b> Girlfriends (T) (R) <b>3.50</b> Unwind With ITV (T) <b>5.05</b> 5 Gold Rings (T) (R)</p>	<p><b>10.0 Super Surgeons</b> (T) <b>11.05 Dispatches: Myanmar – The Forgotten Revolution</b> (T) Investigation into three major mass killings. <b>12.05 Kitchen Nightmares USA</b> (T) (R) <b>12.55</b> Couples CDWM (T) <b>1.50</b> New Life in the Country (T) <b>2.45</b> Grand Designs (T) (R) <b>3.40</b> The Great Big Tiny Design Challenge (T) (R)</p>	<p><b>10.0 Casualty 24/7: Every Second Counts</b> (T) (R) <b>11.05 999: Critical Condition</b> (T) (R) A patient is rushed in after suffering a cardiac arrest. <b>12.05 Ambulance: Code Red</b> (T) (R) <b>1.0</b> Live Casino Show (T) <b>3.05</b> Skin A&amp;E (T) (R) <b>3.50</b> The Yorkshire Vet (T) (R) <b>4.45</b> Wildlife SOS (T) (R) <b>5.10</b> Great Scientists (T) (R)</p>	<p><b>10.10 The River: A Year in the Life of the Tay</b> (T) (R) Helen Macdonald examines life along the silvery Tay. <b>11.40 Britain's Lost Waterlands: Escape to Swallows and Amazons Country</b> (T) (R) <b>12.40 The Cruise</b> (T) (R) <b>1.10</b> Great American Railroad Journeys (T) (R) <b>1.40</b> Digging for Britain (T) (R) <b>2.10</b> Atlantic... (T) (R)</p>

Other channels

**BBC Three**  
**7.0pm** Top Gear **7.0** The Catch Up **8.0** We Are England **8.30** We Are England **9.0** **FILM** 47 Meters Down: Uncaged (2019) **10.20** Cuckoo **10.50** Cuckoo **11.20** RuPaul's Drag Race UK **12.30** Hungry for It **1.30** Cuckoo **2.0** Cuckoo **2.30** Who Stole Tamara Ecclestone's Diamonds? **3.25** Cuckoo

**Dave**  
**6.0am** Teleshopping **7.10** Modern Wheels Or Classic Steals **7.35** Modern Wheels Or Classic Steals **8.0** Fast Justice **9.0** Storage Hunters UK **9.30** Storage Hunters UK **10.0** Scrapyard Supercar **11.0** Red Bull Soapbox Race **12.0** Top Gear **1.0** Fast Justice **2.0** Exploration Volcano **3.0** Rick Stein's India **4.0** Top Gear **5.0** Rick Stein: From Venice to Istanbul **6.0** Taskmaster **7.0** House of Games **7.40** Room 101 **8.20** Room 101 **9.0** QI XL **10.0** Big Zuu's Big Eats

**10.40** Mock the Week **11.20** Mock the Week **12.0** QI XL **1.0** Mel Giedroyc: Unforgivable **2.0** Room 101 **2.30** Room 101 **3.10** Taskmaster **4.0** Teleshopping

**E4**  
**6.0am** Hollyoaks **6.30** Hollyoaks **7.0** Black-ish **7.30** Black-ish **8.0** The Big Bang Theory **8.30** Ramsay's Kitchen Nightmares USA **9.30** Married at First Sight Australia **11.0** Young Sheldon **11.30** Young Sheldon **12.0** Brooklyn Nine-Nine **12.30** Brooklyn Nine-Nine **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon **3.30** Young Sheldon **4.0** Brooklyn Nine-Nine **4.30** Brooklyn Nine-Nine **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **7.0** Hollyoaks **7.30** Black-ish **8.0** Below Deck **9.0** Gogglebox **10.0** Naked Attraction **11.05** First Dates **12.10** Gogglebox **1.15** Below Deck **2.15** Naked Attraction **3.10** First Dates **4.05** The Big Bang Theory **4.30** Baby Daddy **4.55** Baby Daddy **5.20** Black-ish

**Film4**  
**11.0am** **FILM** Diary of a Wimpy Kid: The Long Haul (2017) **12.50** **FILM** A Dog's Purpose (2017) **2.50** **FILM** Captain Scarlett (1953) **4.25** **FILM** Time Bandits (1981) **6.40** **FILM** The Kid Who Would Be King (2019) **9.0** **FILM** Mission: Impossible 2 (2000) **11.25** **FILM** Ghost in the Shell (2017) **1.30** **FILM** Wild (2014)

**ITV2**  
**6.0am** World's Funniest Videos **6.30** World's Funniest Videos **7.0** Secret Crush **8.0** Dress to Impress **9.0** Hart of Dixie **10.0** One Tree Hill **11.0** The OC **12.0** Supermarket Sweep **1.0** Alan Carr's Epic Gameshow – Celebrity Special **2.05** Rolling in It **3.05** Hart of Dixie **4.0** One Tree Hill **5.0** The OC **6.0** Celebrity Catchphrase **7.0** Bob's Burgers **7.30** Bob's Burgers **8.0** Superstore **8.30** Superstore **9.0** Love Island **10.05** Don't Hate the Playaz **10.50** Family Guy **11.20** Family Guy **11.50** American Dad! **12.20** American Dad! **12.45** Superstore **1.15** Superstore **1.40** The Stand Up Sketch Show **2.10** All American **3.0** Teleshopping

**Sky Max**  
**6.0am** Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** Resident Alien **9.0** COBRA **10.0** Brassic **11.0** Flintoff: Lord of the Fries **12.0** The Lazarus Project **1.0** The Force: Manchester **2.0** Road Wars **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Cops **5.30** Highway Cops

**Sky Arts**  
**6.0am** Darbar: Music of India **7.0** Sarah Brightman: Hymn **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Frank Sinatra **12.0** The South Bank Show Originals **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** The Eighties **3.0** Discovering: Elizabeth

Taylor **4.0** Tales of the Unexpected **4.30** Tales of the Unexpected **5.0** Alfred Hitchcock Presents **5.30** Alfred Hitchcock Presents **6.0** Portrait Artist of the Year 2021 **7.0** André Rieu: Welcome to My World **8.0** Len Phillips Swing Orchestra's 100 Years of Big Bands **9.15** **FILM** Runrig: There Must Be a Place (2021) **11.30** Blitzed: The 80s Blitz Kids' Story **1.30** Raise the Roof! Concert for Prostate Cancer UK **3.0** Discovering: Paul Weller **3.25** Video Killed the Radio Star **3.50** Master of Photography **4.45** National Trust: National Treasures

**Sky Atlantic**  
**6.0am** Fish Town **7.0** Fish Town **8.0** Fish Town **9.0** Fish Town **10.0** The Sopranos **11.05** The Sopranos **12.15** Game of Thrones **1.50** The Sopranos **2.55** The Sopranos **4.0** True Detective **5.10** True Detective **6.15** True Detective **7.25** Game of Thrones **9.0** Westworld **10.10** True Detective **11.15** True Detective **12.20** True Detective **1.25** Babylon Berlin **2.30** Babylon Berlin **3.30** In Treatment **4.0** Urban Secrets **5.0** Urban Secrets

On the radio

**Radio 3**  
**6.30am** Breakfast. Petroc Trelawny presents from Truro. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Ludwig van Beethoven (1/5) **1.0** BBC Proms: Proms at Truro. Scarlatti: Piano Sonatas in G, K13; in C minor, K22. Liszt: Transcendental Études No 3, 4 and 5 – Paysage, Mazeppa and Feux follets. Chopin: Piano Sonata No 2 in B flat minor, Op 35. Alim Beisembayev (piano). **2.0** Afternoon Concert. The BBC National Orchestra of Wales's Two Sheherazades Prom from last week. **4.30** New Generation Artists. The pianist Eric Lu plays Handel and Schumann. **5.0** In Tune **7.0** In Tune Mixtape **7.30** BBC Proms. Glinka: Overture to Ruslan and Lyudmila. Ethel Smyth: Concerto for Violin and Horn. **8.10** Interval. **8.30** Rachmaninov:

Symphony No 2 in E minor. Elena Urioste (violin), Ben Goldscheider (horn), City of Birmingham SO, Kazuki Yamada. **10.0** John Foulds: Life, Death and Resurrection (R) **10.45** The Essay: My Life in Music – The Lamb, by John Tavener. With Kitty Macfarlane. (R) (1/5) **11.0** Night Tracks **12.30** Through the Night

**Radio 4**  
**6.0am** Today **9.0** This Cultural Life: Neil Tennant (R) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Pharaohs of the Sun, by Guy de la Bédoyère. (1/5) **10.0** Woman's Hour **11.0** My Name Is Laura (2/7) **11.30** The Bottom Line (R) **12.0** News **12.01** (LW) Shipping Forecast **12.04** You and Yours **1.0** The World at One **1.45** 28ish Days Later: Love and the Cycle (22/28) **2.0** The Archers (R) **2.15** Drama: Trust – WALT, by Jonathan Hall. (R) (1/3) **3.0** The 3rd Degree: Lancaster (6/6) **3.30** The Food Programme (R) **4.0** Sketches: Victory March. This episode features the Stroud-based artist and academic Alice Paniel-Frederiks. (3/4) **4.30** Don't Log Off: Roads Less Travelled (R) (4/6) **5.0**

PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** I'm Sorry I Haven't a Clue (3/6) **7.0** The Archers **7.15** Front Row **8.0** Leeds: Life in the Bus Lane. Rima Ahmed investigates a lack of public transport in Leeds compared with other British cities. **8.30** Analysis (9/9) **9.0** China's Stolen Treasures: Heists, History and Heritage. With Noah Charney. (R) (1/3) **9.30** The Smugglers' Trail: The UK-Based Gangs (R) (3/4) **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge, by Evan S Connell. (1/10) **11.0** Word of Mouth: Lords and Ladies – Folk Names for Plants and Flowers (R) **11.30** You're Dead to Me: Blackbeard (R) (1/8) **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As BBC World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

**Radio 4 Extra**  
**6.0am** Detective (11/13) **6.30** The Great Impersonation (1/5) **7.0** Josh Howie's Losing It (1/6) **7.30** I'm Sorry I Haven't a Clue (2/6) **8.0** Round the Horne (2/20) **8.30** Flying the Flag

(4/6) **9.0** Wordaholics (4/6) **9.30** Heated Rollers (1/6) **10.0** Foreign Bodies: The Bethlehem Murders (1/2) **11.0** TED Radio Hour (17/52) **12.0** Round the Horne (2/20) **12.30** Flying the Flag (4/6) **1.0** Detective (11/13) **1.30** The Great... **2.0** Every Third Thought (1/5) **2.15** Where Angels Fear to Tread (6/10) **2.30** Back on Highway **61.3.0** Foreign Bodies **4.0** Wordaholics (4/6) **4.30** Heated Rollers (1/6) **5.0** Josh Howie **5.30** I'm Sorry I... **6.0** Orbiter X (11/14) **6.30** A Good Read (1/9) **1.0** Round the Horne (2/20) **7.30** Flying the Flag (4/6) **8.0** Detective (11/13) **8.30** The Great... **9.0** TED Radio Hour (17/52) **10.0** I'm Sorry I... **10.30** Everyone Quite Likes Justin (1/6) **11.0** Dead Ringers (6/6) **11.30** Matt Berry Interviews (1/4) **11.45** Tom Parry's Fancy Dressed Life (1/4) **12.0** Orbiter X (11/14) **12.30** A Good Read (1/9) **1.0** Detective (11/13) **1.30** The Great... **2.0** Every Third Thought (1/5) **2.15** Where Angels Fear... **2.30** Back on Highway **61.3.0** Foreign Bodies **4.0** Wordaholics (4/6) **4.30** Heated Rollers (1/6) **5.0** Josh Howie **5.30** I'm Sorry I...





**Bake Off: The Professionals**  
**Channel 4, 8pm**  
*Cherish Finden and Benoit Blin preside over the final*

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0 Breakfast</b> (T) <b>9.15</b> Morning Live (T) <b>10.0</b> Close Calls: On Camera (T) <b>10.30</b> Animal Park Summer (T) (R) <b>11.15</b> Homes Under the Hammer (T) <b>12.15</b> Bargain Hunt (T) (R) <b>1.0</b> News (T) <b>1.30</b> Regional News and Weather (T) <b>1.45</b> Impossible (T) (R) <b>2.30</b> A Countryside Summer (T) <b>3.0</b> Escape to the Country (T) (R) <b>3.45</b> Garden Rescue (T) (R) <b>4.30</b> Antiques Road Trip (T) (R) <b>5.15</b> Pointless (T) (R) <b>6.0</b> News (T) <b>6.30</b> Regional News and Weather (T) <b>7.0</b> The One Show (T)</p>	<p><b>6.15 Bargain Hunt</b> (T) (R) <b>7.0</b> Homes Under the Hammer (T) (R) <b>8.0</b> Sign Zone: Expert Witness (T) (R) Double bill. <b>9.0</b> News (T) <b>12.05</b> Super League Show (T) (R) <b>12.50</b> Lifeline (T) (R) <b>1.0</b> Eggheads (T) (R) <b>1.30</b> Jungle Atlantis (T) (R) <b>2.30</b> Mastermind (T) (R) <b>3.0</b> Coast and Country Auctions (T) (R) <b>3.45</b> Eat Well for Less? (T) (R) <b>4.45</b> Our Food, Our Family (T) (R) <b>5.15</b> Flog It! (T) (R) <b>6.0</b> Great Indian Railway Journeys (T) (R) <b>7.0</b> Nadiya Bakes (T) (R) <b>7.30</b> EastEnders (T) (R)</p>	<p><b>6.0 Good Morning Britain</b> (T) <b>9.0</b> Lorraine (T) <b>10.0</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.0</b> News and Weather (T) <b>1.20</b> Local News and Weather (T) <b>1.30</b> Racing: Glorious Goodwood (T) Ed Chamberlin presents coverage of six races on the opening day of the festival, including the 2.25 Vintage Stakes, 3pm Lennox Stakes and 3.35 Goodwood Cup. <b>5.0</b> The Chase (T) (R) <b>6.0</b> Local News and Weather (T) <b>6.30</b> News and Weather (T) <b>7.30</b> Emmerdale (T) Rishi's date takes a surprising turn.</p>	<p><b>6.35 3rd Rock from the Sun</b> (T) (R) Double bill. <b>7.25</b> The King of Queens (T) (R) Double bill. <b>8.15</b> Frasier (T) (R) Triple bill. <b>9.45</b> The Big Bang Theory (T) (R) Triple bill. <b>11.05</b> The Simpsons (T) (R) Double bill. <b>12.05</b> News (T) <b>12.10</b> Ramsay's 24 Hours to Hell and Back (T) (R) <b>1.05</b> Find It, Fix It, Flog It (T) (R) <b>2.10</b> Countdown (T) <b>3.0</b> A Place in the Sun (T) <b>4.0</b> Help! We Bought a Village (T) <b>5.0</b> Couples Come Dine With Me (T) (R) <b>6.0</b> The Simpsons (T) (R) <b>6.30</b> Hollyoaks (T) (R) <b>7.0</b> News</p>	<p><b>6.0 Milkshake!</b> <b>9.15</b> Jeremy Vine (T) <b>12.15</b> Nightmare Tenants, Slum Landlords (T) (R) <b>1.10</b> News (T) <b>1.15</b> Home and Away (T) <b>1.45</b> Neighbours: The Final Week (T) <b>2.15</b> <b>FILM</b> She Went Missing (Danny J Boyle, 2022) (T) <b>4.0</b> Bargain-Loving Brits in the Sun (T) (R) <b>5.0</b> News (T) <b>6.0</b> Neighbours: The Final Week (T) (R) Jane's disapproval of Byron stirs up old resentments for Nicolette. <b>6.30</b> Eggheads (T) (R) <b>7.0</b> Walking Wartime Britain (T) <b>7.30</b> A Taste of the Country (T) <b>7.55</b> News</p>	<p><b>7.0 Great American Railroad Journeys</b> (T) (R) (11/20) Michael Portillo travels from Reno, Nevada to Colfax in California, taking to the skies over the Sierra Nevada mountain range and trying his hand at cowboy dressage. <b>7.30</b> Walking With Nick Grimshaw (T) (R) The DJ walks along the Northumberland coast.</p>
<p><b>7.30 MOTD Live: Uefa Women's Euro 2022</b> (T) Gabby Logan presents coverage from Sheffield of the opening semi-final (kickoff 8pm) between, England, winners of the first quarter-final, and Sweden or Belgium from the third quarter-final. Robyn Cowen and Rachel Brown-Finnis commentate.</p>	<p><b>8.0 Mountain Vets</b> (T) Alanna and Lorna need to operate on a three-legged lurcher, but make a worrying discovery. Martin must try to save twin lambs. <b>9.0 Bradford on Duty</b> (T) How the NHS is trying to relieve pressure on hospitals by caring for patients in their own homes.</p>	<p><b>8.0 Who Wants to Be a Millionaire? Celebrity Special</b> (T) (R) Jimmy Carr, Christine Ohuruogu and Alex Beresford take part. <b>9.0 Doc Martin</b> (T) (R) (8/8) Martin rushes to Ruth's for a medical emergency, and preparations for Morwenna and Al's wedding do not go to plan.</p>	<p><b>8.0 Bake Off: The Professionals – The Final</b> (T) The search for the best patisserie team in Britain concludes. <b>9.0 Night Coppers</b> (T) PC Robbie, an aspiring cage fighter, tackles an aggressive male outside a pub. PC Emily, a former BA flight attendant, performs a strip-search on a suspect.</p>	<p><b>8.0 Kew Gardens: A Year in Bloom</b> (T) Spring is in full flow in Kew Gardens, and it's a time for new beginnings. <b>9.0 Ben Fogle's New Lives in the Country</b> (T) The broadcaster spends a year following Laura and Aran as they sink all their money into starting up their own bakery in the Peak District.</p>	<p><b>8.0 Keeping Up Appearances</b> (T) (R) Hyacinth press-gangs Richard into helping repair the lights at the church hall. <b>8.30 Ever Decreasing Circles</b> (T) (R) Martin invites Paul and his new girlfriend to dinner. <b>9.0 Royal History's Biggest Fibs With Lucy Worsley</b> Spanish Armada (T) (R) (2/3)</p>
<p><b>10.10 News</b> (T) <b>10.40 Regional News</b> (T) Weather <b>10.50 Alex Scott: The Future of Women's Football</b> (T) (R) The former England star looks at the growth in popularity of the women's game. <b>11.50 Question of Sport</b> (T) (R) <b>12.20 This Is MY House</b> (T) (R) <b>12.50</b> Weather for the Week Ahead (T) <b>12.55</b> News (T)</p>	<p><b>10.0 Two Doors Down</b> Donuts (T) (5/6) New health-conscious neighbours Ash and Iqbal turn up. <b>10.30 Newsnight</b> (T) Weather <b>11.15 DNA Family Secrets</b> (T) (R) Triplets explore their birth father's heritage. <b>12.15 Sign Zone</b> The Real Mo Farah (T) (R) <b>1.15</b> Frontline Fightback (T) (R) <b>2.0</b> Bradford on Duty (T) (R)</p>	<p><b>10.0 News</b> (T) Weather <b>10.30 Local News</b> (T) Weather <b>10.45 On Assignment</b> (T) A report on how Poland is coping with refugees from Ukraine. <b>11.15 Junk and Disorderly</b> (T) (R) <b>12.15 Shop: Ideal World</b> <b>3.0</b> Save Money: My Beautiful Green Home (T) (R) <b>3.25</b> My Travels and Other Animals (T) (R) <b>3.50</b> Unwind With ITV</p>	<p><b>10.0 Gogglebox 2021</b> (T) (R) <b>12.05 Miriam and Alan: Lost in Scotland</b> (T) (R) (2/3) <b>1.0</b> The Last Leg (T) (R) <b>1.55</b> Kitchen Nightmares USA (T) (R) <b>2.45</b> Couples Come Dine With Me (T) (R) <b>3.40</b> George Clarke's Old House, New Home (T) (R) <b>4.35</b> Location, Location, Location (T) (R) <b>5.30</b> Beat the Chef (T) (R)</p>	<p><b>10.0 Gabby Petito: The Murder That Gripped the World</b> (T) (R) The 2021 disappearance of the 22-year-old. <b>11.35 Cold Case Killers</b> Shafiea Ahmed (T) (R) (2/6) <b>12.35 Crimes That Shook Britain</b> (T) (R) <b>1.25</b> Live Casino Show (T) <b>3.30</b> 10 Years Younger in 10 Days (T) (R) <b>4.15</b> The Yorkshire Vet (T) (R) <b>5.10</b> Wildlife SOS (T) (R)</p>	<p><b>10.0 Charles I: Killing a King</b> (T) (R) (3/3) The king is found guilty of treason. <b>11.0 The Stuarts</b> A King Without a Crown &amp; A Family at War (T) (R) (2 &amp; 3/3) <b>1.0 Secret Knowledge: Walter Scott's Castle</b> (T) (R) <b>1.30</b> Great American Railroad... (T) (R) <b>2.0</b> Walking With... (T) (R) <b>2.30</b> Royal History's Biggest Fibs (T) (R)</p>

Other channels

**BBC Three**  
**7.0pm** Top Gear  
**7.0** The Catch Up **8.0** Hungry for It **9.0** Gavin & Stacey **9.30** Gavin & Stacey **10.0** Snowfall **10.40** Snowfall **11.25** RuPaul's Drag Race UK **12.35** Who Stole Tamara Ecclestone's Diamonds? **1.30** Hungry for It **2.30** Gavin & Stacey **3.0** Gavin & Stacey **3.30** Cuckoo

**Dave**  
**6.0am** Teleshopping **7.10** Scrapyard Supercar **8.0** Fast Justice **9.0** Storage Hunters UK **9.30** Storage Hunters UK **10.0** Scrapyard Supercar **11.0** Red Bull Soapbox Race **12.0** Top Gear **1.0** Fast Justice **2.0** Exploration Volcano **3.0** Rick Stein: From Venice to Istanbul **4.0** Top Gear **5.0** Rick Stein: From Venice to Istanbul **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Room 101 **9.0** Qi XL **10.0** Live at the Apollo **11.0** Qi XL **12.0** Mel

Giedroyc: Unforgivable **1.0** Qi **2.0** Room 101 **2.30** Room 101 **3.10** Taskmaster **4.0** Teleshopping

**E4**  
**6.0am** Hollyoaks **6.30** Hollyoaks **7.0** Black-ish **7.30** Black-ish **8.0** The Big Bang Theory **8.30** Ramsay's Kitchen Nightmares USA **9.30** Married at First Sight Australia **11.0** Young Sheldon **11.30** Young Sheldon **12.0** Brooklyn Nine-Nine **12.30** Brooklyn Nine-Nine **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon **3.30** Young Sheldon **4.0** Brooklyn Nine-Nine **4.30** Brooklyn Nine-Nine **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Black-ish **8.0** Below Deck **9.0** Gogglebox **10.0** Naked Attraction **11.05** First Dates **12.10** Gogglebox **1.15** Below Deck **2.10** Naked Attraction **3.10** First Dates **4.05** The Big Bang Theory **4.30** Baby Daddy **4.55** Baby Daddy **5.20** Black-ish

**Film4**  
**11.0am** **FILM** Snoopy and Charlie Brown: The Peanuts Movie (2015) **12.45** **FILM** Two By Two (2015) **2.30** **FILM** Carry on Cabby (1963) **4.20** **FILM** Cowboy (1958) **6.10** **FILM** Independence Day (1996) **9.0** **FILM** Mission: Impossible III (2006) **11.25** **FILM** Misery (1990) **1.35** **FILM** Disturbia (2007)

**ITV2**  
**6.0am** World's Funniest Videos **6.30** World's Funniest Videos **7.0** Secret Crush **8.0** Dress to Impress **9.0** Hart of Dixie **10.0** One Tree Hill **11.0** The OC **12.0** Supermarket Sweep **1.0** Alan Carr's Epic Gameshow: Celebrity Special **2.05** Rolling in It **3.05** Veronica Mars **4.0** One Tree Hill **5.0** The OC **6.0** Celebrity Catchphrase **7.0** Bob's Burgers **7.30** Bob's Burgers **8.0** Superstore **8.30** Superstore **9.0** Love Island **10.05** Olivia Attwood: Getting Filthy Rich **11.05** Family Guy **11.35** Family Guy **12.05** American Dad! **1.05** American Dad! **1.35** Superstore **1.30** Superstore **2.0** All American **2.50** Unwind

With ITV **3.0** Teleshopping

**Sky Max**  
**6.0am** Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** Strike Back: Silent War **10.0** SWAT **11.0** The Blacklist **12.0** The Force: Manchester **1.0** Road Wars **2.0** DC's Legends of Tomorrow **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol **5.30** Highway Patrol

**Sky Arts**  
**6.0am** Beethoven: Complete Symphonies **6.50** LSO: Bernard Haitink Conducts Mozart and Bruckner **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Elizabeth Taylor **12.0** Boswell and Johnson's Scottish Road Trip (3/3) **1.0** Tales of the Unexpected **1.30** Tales

of the Unexpected **2.0** Tate Britain's Great Art Walks **3.0** Discovering: Marlon Brando **4.0** Tales of the Unexpected **4.30** Tales of the Unexpected **5.0** Alfred Hitchcock Presents **5.30** Alfred Hitchcock Presents **6.0** Portrait Artist of the Year 2021 **7.0** Mad Tracey from Margate **8.0** Cirque du Soleil: Alegria **10.0** Discovering: Emma Thompson **11.0** Cheltenham Literature Festival **12.0** The South Bank Show **1.0** Summer Comedy Shorts **2.15** Ruby Robinson **2.45** Landmark **3.45** The Adventurers of Modern Art **4.45** National Trust: National Treasures

**Sky Atlantic**  
**6.0am** Urban Secrets **7.0** Urban Secrets **7.50** Urban Secrets **8.40** Urban Secrets **9.30** The Sopranos **10.35** The Sopranos **11.40** Game of Thrones **1.15** The Sopranos **2.20** The Sopranos **3.25** True Detective **4.35** True Detective **5.50** True Detective **7.25** Game of Thrones **9.0** Blocco 181 **10.05** Christian **11.10** Christian **12.15** The Affair **1.20** The Affair **2.25** The Affair **3.30** In Treatment **4.0** Fish Town **5.0** Fish Town

On the radio

**Radio 3**  
**6.30am** Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Georgia Mann. **12.0** Composer of the Week: Beethoven (2/5) **1.0** Lunchtime Concert: East Neuk Festival 2022. Korngold: String Quartet No 3, Op 34. Janáček: String Quartet No 2, Intimate Letters. Pavel Haas Quartet. (1/4) **2.0** Afternoon Concert. The BBC Singers present a varied selection of music for royal occasions. **5.0** In Tune **7.0** In Tune Mixtape **7.30** BBC Proms. Bernstein: Candide – Overture. George Walker: Variations for Orchestra. Barber: Violin Concerto. 8.10 Interval. 8.30 Tchaikovsky: Symphony No 4 in F minor. Johan Dalene (violin). BBC Symphony Orchestra, Jordan de Souza. **10.0** Reclaiming the Bridgetower Sonata. Chichi Nwanoku explores the life of the mixed-race violin virtuoso

George Bridgetower (R) **10.45** The Essay: My Life in Music – Rockin' in Rhythm by Duke Ellington sung by Ella Fitzgerald. With Soweto Kinch. (R) (2/5) **11.0** Night Tracks **12.30** Through the Night

**Radio 4**  
**6.0am** Today **9.0** The Long History of Argument: From Socrates to Social Media – Antithesis. With Rory Stewart. (2/3) **9.30** New Storytellers: He Wears a Mask, and His Face Grows to Fit It. Guy Gardener reflects on the horrors he witnessed during his 30 years as a police officer. (3/5) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Pharaohs of the Sun, by Guy de la Bédoyère. (2/5) **10.0** Woman's Hour **11.0** Science Stories: Mesmerism (R) (5/5) **11.30** Techno: A Social History. With Ash Lauryn. (2/3) **12.0** News **12.01** (LW) Shipping Forecast **12.04** Call You and Yours **1.0** The World at One **1.45** 28ish Days Later: Exercycle (23/28) **2.0** The Archers (R) **2.15** Drama: Trust – Purple Enough, by Jonathan Hall. (R) (2/3) **3.0** The Kitchen Cabinet (R) (2/7) **3.30** Made of

Stronger Stuff: Taste (2/7) **4.0** Word of Mouth: Ghosting, Caking and Breadcrumbing. Michael Rosen talks to the cyber-psychologist Dr Nicola Fox Hamilton about the new language that has emerged now that so many relationships begin online. (3/7) **4.30** A Good Read: Salena Godden & Rob Biddulph (8/8) **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Andrew Maxwell Values (2/4) **7.0** The Archers **7.15** Front Row **8.0** Today Debates **8.40** In Touch **9.0** Inside History (4/6) **9.30** The Long History of Argument... (R) **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge, by Evan S Connell. (2/10) **11.0** Fortunately **11.30** Bridget Christie: Mortal – Birth (R) (1/4) **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

**Radio 4 Extra**  
**6.0am** Detective (12/13) **6.30** The Great Impersonation (2/5) **7.0** North By Northamptonshire (2/6) **7.30** Andrew Maxwell Values (1/4) **8.0** The

Goon Show **8.30** Home Again (4/6) **9.0** Dead Ringers (6/6) **9.30** Change at Oglethorpe (5/6) **10.0** Foreign Bodies: The Samaritan's Secret (2/2) **11.0** Beckett's Last Tapes **12.0** The Goons **12.30** Home Again (4/6) **1.0** Detective (12/13) **1.30** The Great... **2.0** Every Third Thought (2/5) **2.15** Where Angels Fear to Tread (7/10) **2.30** The Forum (1/6) **3.0** Foreign Bodies **4.0** The Museum of Curiosity (2/6) **4.30** Change at... **5.0** North By... **5.30** Andrew Maxwell Values (1/4) **6.0** X (12/14) **6.30** Soul Music (4/5) **7.0** The Goons **7.30** Home Again (4/6) **8.0** Detective (12/13) **8.30** The Great... **9.0** Beckett's Last Tapes **10.0** Andrew Maxwell **10.30** The Nick Revell Show (4/6) **11.0** Big Booth Too (5/6) **11.30** Jigsaw (3/4) **11.45** Helen Keen's It Is Rocket Science (3/4) **12.0** Orbiter X (12/14) **12.30** Soul Music (4/5) **1.0** Detective (12/13) **1.30** The Great... **2.0** Every Third Thought (2/5) **2.15** Where Angels Fear... **2.30** The Forum (1/6) **3.0** Foreign Bodies **4.0** The Museum of Curiosity (2/6) **4.30** Change at... **5.0** North By... **5.30** Andrew Maxwell





**The South Bank Show**  
**Sky Arts, 10pm**  
*Melvyn Bragg's arts*  
*flagship focuses on*  
*Dame Helen Mirren*

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0</b> <b>Breakfast</b> (T) <b>9.15</b> Morning Live (T) <b>10.0</b> Close Calls: On Camera (T) <b>10.30</b> Animal Park Summer (T) (R) <b>11.15</b> Homes Under the Hammer (T) (R) <b>12.15</b> Bargain Hunt (T) (R) <b>1.0</b> News (T) <b>1.30</b> Regional News and Weather (T) <b>1.45</b> Impossible (T) (R) <b>2.30</b> A Countryside Summer (T) <b>3.0</b> Escape to the Country (T) (R) <b>3.45</b> Garden Rescue (T) (R) <b>4.30</b> Antiques Road Trip (T) (R) <b>5.15</b> Pointless (T) (R) <b>6.0</b> News (T) <b>6.30</b> Regional News and Weather (T) <b>7.0</b> The One Show (T)</p>	<p><b>6.30</b> <b>A Countryside Summer</b> (T) (R) <b>7.0</b> Homes Under the Hammer (T) (R) <b>8.0</b> Sign Zone: Gardeners' World (T) (R) <b>9.0</b> News (T) <b>1.0</b> Eggheads (T) (R) <b>1.30</b> Jungle Atlantis (T) (R) <b>2.30</b> Mastermind (T) (R) <b>3.0</b> Best Bakes Ever (T) (R) <b>3.45</b> Eat Well for Less? (T) (R) <b>4.45</b> Our Food, Our Family With Michela Chiappa (T) (R) The Welsh-Italian cook meets four generations of food lovers in Cardiff. <b>5.15</b> Flog It! (T) (R) Valuing antiques at Wallasey Town Hall on the Wirral Peninsula.</p>	<p><b>6.0</b> <b>Good Morning Britain</b> (T) <b>9.0</b> Lorraine (T) <b>10.0</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.0</b> News and Weather (T) <b>1.20</b> Local News and Weather (T) <b>1.30</b> Racing: Glorious Goodwood (T) Ed Chamberlin presents coverage of the second day of the festival, including the 2.25 Oak Tree Stakes, 3.00 Molecomb Stakes and festival feature race the 3.35 Sussex Stakes. <b>5.0</b> The Chase (T) (R) <b>6.0</b> Local News and Weather (T) <b>6.30</b> News and Weather (T) <b>7.30</b> Emmerdale (T) Rishi drowns his sorrows.</p>	<p><b>6.35</b> <b>3rd Rock from the Sun</b> (T) (R) Double bill. <b>7.25</b> The King of Queens (T) (R) Double bill. <b>8.15</b> Frasier (T) (R) Triple bill. <b>9.45</b> The Big Bang Theory (T) (R) Triple bill. <b>11.05</b> The Simpsons (T) (R) Double bill. <b>12.05</b> News (T) <b>12.10</b> Ramsay's 24 Hours to Hell and Back (T) (R) <b>1.05</b> Find It, Fix It, Flog It (T) (R) <b>2.10</b> Countdown (T) <b>3.0</b> A Place in the Sun (T) <b>4.0</b> Help! We Bought a Village (T) <b>5.0</b> Couples Come Dine With Me (T) (R) <b>6.0</b> The Simpsons (T) (R) <b>6.30</b> Hollyoaks (T) (R) <b>7.0</b> News</p>	<p><b>6.0</b> <b>Milkshake!</b> <b>9.15</b> Jeremy Vine (T) <b>12.15</b> Nightmare Tenants, Slum Landlords (T) (R) <b>1.10</b> News (T) <b>1.15</b> Home and Away (T) <b>1.45</b> Neighbours: The Final Week (T) <b>2.15</b> <b>FILM</b> A Mother's Terror (Jeff Hare, 2021) (T) <b>4.0</b> Bargain-Loving Brits in the Sun (T) (R) <b>5.0</b> News (T) <b>6.0</b> Neighbours: The Final Week (T) (R) <b>6.30</b> Eggheads (T) (R) <b>7.0</b> The Gadget Show (T) Craig Charles tests a gadget that can keep people cool on hot summer night. Last in the series. <b>7.55</b> News (T)</p>	<p><b>7.0</b> <b>Great American Railroad Journeys</b> Sacramento to the Napa Valley (T) (R) (12/20) Michael Portillo begins this leg at the place that triggered the 1848 Gold Rush, finding out how California's population explosion helped fast-track the region's statehood. <b>7.30</b> Walking With Monica Galetti (T) (R) The chef strolls through the North York Moors.</p>
<p><b>7.30</b> <b>MOTD Live: Uefa Women's Euro 2022</b> (T) Gabby Logan presents coverage of the second semi-final (kickoff 8pm) between the winners of the second and fourth quarter-finals which comes from Milton Keynes. With analysis from Alex Scott, Fara Williams and Laura Georges.</p>	<p><b>6.0</b> <b>Live T20 Cricket</b> (T) England v South Africa. Coverage of the first contest of the three-match series, which takes place at Seat Unique Stadium in Bristol. The home team are currently ranked second in the world in this format after India, and will be hopeful of their first T20 win here.</p>	<p><b>8.0</b> <b>Coronation Street</b> (T) Kevin loses his temper and starts smashing up Stephen's car, and a nervous Summer starts work at the factory. <b>9.0</b> <b>Heathrow: Britain's Busiest Airport</b> (T) Storm Eunice wreaks havoc at the airport, as staff deal with a deluge of delays and unhappy passengers.</p>	<p><b>8.0</b> <b>Location, Location, Location</b> (T) Kirstie and Phil catch up with two sets of house-hunters. <b>9.0</b> <b>Remarkable Renovations</b> (T) George Clarke meets Peter and Julia, who ran their local Post Office for 20 years. After closing the business, they could not bear to sell the building.</p>	<p><b>8.0</b> <b>Police Interceptors</b> (T) Jen and Quantum supply canine support to a major drug bust at a disused pub. <b>9.0</b> <b>999: Critical Condition</b> (T) Trauma team leader Julie Norton juggles two life-threatening cases who arrive at the emergency department within minutes of each other.</p>	<p><b>8.0</b> <b>Rise of the Continents</b> The Americas (T) (R) (3/4) Iain Stewart examines how North and South America formed from the ancient supercontinent Pangaea. <b>9.0</b> <b>Great British Photography Challenge</b> (T) (R) The six contenders must capture on film the character of flowers in rural Herefordshire.</p>
<p><b>10.10</b> News (T) <b>10.40</b> Regional News (T) Weather <b>10.50</b> <b>FILM</b> <b>Mary Queen of Scots</b> (Josie Rourke, 2018) (T) Historical drama about Elizabeth I's cousin Mary Stuart, starring Saoirse Ronan and Margot Robbie. <b>12.45</b> <b>Extraordinary Portraits</b> (T) (R) <b>1.15</b> Weather for the Week Ahead (T) <b>1.20</b> News (T)</p>	<p><b>10.0</b> <b>Mock the Week</b> (T) (R) <b>10.30</b> <b>Newsnight</b> (T) Weather <b>11.15</b> <b>Big Oil v the World</b> Denial (T) (R) (1/3) The story of what the fossil fuel industry knew about climate change decades ago. <b>12.15</b> <b>Sign Zone</b> Lenny Henry's Caribbean Britain (T) (R) <b>1.15</b> Freddie Flintoff's Field of Dreams (T) (R) <b>2.15</b> This Is BBC Two (T)</p>	<p><b>10.0</b> News (T) Weather <b>10.30</b> Local News (T) Weather <b>10.45</b> <b>It'll Be Alright on the Night</b> (T) (R) Comic gaffes. <b>11.40</b> <b>Monster Carp</b> (T) Tom and Neil go head to head in Italy. <b>12.40</b> <b>Ideal World 3.0</b> The Cruise: Return to the Mediterranean (T) (R) (3 &amp; 4/6) <b>3.50</b> Unwind <b>5.05</b> Craig and Bruno's Great British Road Trips (T) (R) (2/6) The Dales</p>	<p><b>10.0</b> <b>The Great</b> Heads It's Me (T) (1/10) The Emmy-nominated drama returns. <b>11.05</b> <b>Night Coppers</b> (T) (R) <b>12.05</b> <b>999: Front Line</b> (R) <b>1.0</b> Kitchen Nightmares USA (R) <b>1.50</b> The Simpsons (R) <b>2.15</b> <b>FILM</b> Nerve (Ariel Schulman, Henry Joost, 2016) Thriller. <b>3.50</b> The Great British Dig (T) (R) (3/6) <b>4.45</b> Location... (T) (R)</p>	<p><b>10.0</b> <b>Ambulance: Code Red</b> (T) (R) An HGV crashes into a railway bridge on the M6 motorway. <b>11.05</b> <b>Skin A&amp;E</b> (T) (R) Four top dermatologists treat patients for cysts, lipomas and skin tags. <b>12.05</b> <b>Millionaire Age Gap Love</b> (T) (R) <b>1.0</b> The Live Casino Show (T) <b>3.10</b> 1991: The 30 Greatest Hits (T) (R)</p>	<p><b>10.0</b> <b>Colin Baker Remembers: The Roads to Freedom</b> (T) The actor reminisces. <b>10.05</b> <b>The Roads to Freedom</b> (T) (R) (1-4/13) Adaptation of Sartre's trilogy from 1970. <b>1.05</b> <b>Wondrous Obsessions</b> (T) (R) <b>1.35</b> Great American Railroad Journeys (T) (R) <b>2.05</b> Walking With Monica Galetti (T) (R) <b>2.35</b> Rise of the Continents (T) (R)</p>

## Other channels

**BBC Three**

**7.0pm** Top Gear **7.0**  
The Catch Up **8.0** Glow  
Up: Britain's Next Make-  
Up Star **9.0** Glow Up:  
Britain's Next Make-Up  
Star **10.0** In My Skin  
**10.30** In My Skin **11.0**  
Fleabag **11.30** RuPaul's  
Drag Race UK **12.40**  
Glow Up: Britain's Next  
Make-Up Star **1.40**  
Glow Up: Britain's Next  
Make-Up Star **2.40** In  
My Skin **3.10** In My Skin  
**3.40** Press X to Continue

**Dave**

**7.10am** Scrapyrd  
**Supercar 8.0** Fast Justice  
**9.0** Storage Hunters UK  
**9.30** Storage Hunters  
 UK **10.0** Scrapyrd  
 Supercar **11.0** Red Bull  
 Soapbox Race **12.0** Top  
 Gear **1.0** Fast Justice **2.0**  
 Exploration Volcano **3.0**  
 Rick Stein: From Venice  
 to Istanbul **4.0** Top Gear  
**5.0** Rick Stein: From  
 Venice to Istanbul **6.0**  
 Taskmaster **7.0** House  
 of Games **7.40** Room  
**10.1** **8.0** Room 101  
**9.0** **10.0** Sneakerhead

**10.40** Big Zuu's Big Eats  
**11.20** Would I Lie to  
You? **12.0** Mel Giedroyc:  
Unforgivable **1.0** Q! XL  
**2.0** Room 101 **2.30** Room  
101 **3.10** Taskmaster

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**E4**

6.0am Hollyoaks 6.30  
Hollyoaks 7.0 Black-ish  
7.30 Black-ish 8.0 The  
Big Bang Theory 8.30  
Kitchen Nightmares  
USA 9.30 Married at  
First Sight Australia 11.0  
Young Sheldon 11.30  
Young Sheldon 12.0  
Brooklyn Nine-Nine  
12.30 Brooklyn Nine-  
Nine 1.0 The Big Bang  
Theory 1.30 The Big Bang  
Theory 2.0 The Big Bang  
Theory 2.30 The Big  
Bang Theory 3.0 Young  
Sheldon 3.30 Young  
Sheldon 4.0 Brooklyn  
Nine-Nine 4.30 Brooklyn  
Nine-Nine 5.0 The Big  
Bang Theory 5.30 The  
Big Bang Theory 6.0 The  
Big Bang Theory 6.30  
The Big Bang Theory 7.0  
Hollyoaks 7.30 Black-ish  
8.0 Below Deck 9.0  
Gogglebox 10.0 Naked  
Attraction 11.05 First  
Dates 12.10 Gogglebox  
1.15 Below Deck 2.15  
Watch What Happens  
Live: Below Deck  
Reunion 3.05 Naked  
Attraction 4.0 The Big  
Bang Theory 4.25 Baby  
Daddy 4.50 Baby Daddy  
5.15 Black-ish

**Film4**

**11.0am** **FILM** Muppets from Space (1999) **12.45** **FILM** ¡Three Amigos! (1986) **2.50** **FILM** His Girl Friday (1940) **4.40** **FILM** Samson and Delilah (1949) **7.15** **FILM** Addams Family Values (1993) **9.0** **FILM** Mission: Impossible - Ghost Protocol (2011) **11.40** **FILM** Skin (2018) **2.0** **FILM** Come to Daddy (2019)

## ITV2

6.0am World's Funniest Videos 6.30 World's Funniest Videos 7.0 Secret Crush 8.0 Dress to Impress 9.0 Veronica Mars 10.0 One Tree Hill 11.0 The OC 12.0 Supermarket Sweep 1.0 Alan Carr's Epic Gameshow: Celebrity Special 2.05 Rolling in It 3.05 Veronica Mars 4.0 One Tree Hill 5.0 The OC 6.0 Celebrity Catchphrase 7.0 Bob's Burgers 7.30 Bob's Burgers 8.0 Superstore 8.30 Superstore 9.0 Love Island 10.05 Family Guy 10.35 Family Guy 11.05 Family Guy 11.35 American Dad! 12.05 American Dad! 12.35 Superstore 1.05 Superstore 1.30 All American 2.25 Totally Bonkers Guinness World Records 2.55

### Unwind With ITV 3.0 Teleshopping

## Sky Max

6.0am Stargate SG-1 7.0  
Stargate SG-1 8.0 The  
Flash 9.0 DC's Legends of  
Tomorrow 10.0 Supergirl  
11.0 NCIS: New Orleans  
12.0 NCIS: New Orleans  
1.0 Hawaii Five-0 2.0  
MacGyver 3.0 DC's  
Legends of Tomorrow  
4.0 The Flash 5.0  
Supergirl 6.0 Stargate  
SG-1 7.0 Stargate SG-1  
8.0 SEAL Team 9.0 The  
Blacklist 10.0 Resident  
Alien 11.0 NCIS: Los  
Angeles 12.0 The Force:  
Manchester 1.0 Road  
Wars 2.0 Brit Cops: Law  
& Disorder 3.0 Hawaii  
Five-0 4.0 MacGyver  
5.0 Highway Patrol  
5.30 Highway Patrol

## Sky Arts

**6.0am** Arts Uncovered  
**6.10** The Royal Ballet in Cuba **7.45** Tony Bennett and Lady Gaga: Cheek to Cheek Live! **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected  
**10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Marlon Brando **12.0** Soundtracks: Songs That Defined History **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** Billy Wilder: Nobody's Perfect

**3.0** Discovering: Audrey Hepburn **4.0** Tales of the Unexpected **4.30** Tales of the Unexpected **5.0** Alfred Hitchcock Presents **5.30** Alfred Hitchcock Presents **6.0** Portrait Artist of the Year **2011 7.0** Landscape Artist of the Year **2016 8.0** The British Invasion **9.0** Celebrity Portrait Artist of the Year **10.0** The South Bank Show **11.0** The South Bank Show **12.05** The Sixties **1.0** BB King: The Life of Riley **2.45** Discovering: Clint Eastwood **3.45** Lily Cole's Art Matters **4.45** National Trust: National Treasures

## Sky Atlantic

6.0am Storm City 7.0  
Storm City 8.0 Hotel  
Secrets 9.0 Hotel  
Secrets 10.0 Sopranos  
11.05 Sopranos 12.15  
Game of Thrones 1.50  
In Treatment 2.25 In  
Treatment 3.0 Sopranos  
4.05 Sopranos 5.10  
True Detective 6.15  
True Detective 7.25  
Game of Thrones 9.0  
Westworld 10.05 The  
Baby 10.40 Save Me  
Too 11.40 Ray Donovan  
12.40 Ray Donovan 2.40  
In Treatment 3.10 In  
Treatment 3.40 In Treat-  
ment 4.10 Hotel Secrets  
5.05 Hotel Secrets

## On the radio

## Radio 3

**6.30am** Breakfast. Petroc Trelawny presents. **9.0** Essential Classics. With Kate Molleson. **12.0** Composer of the Week: Beethoven (3/5) **1.0** Lunchtime Concert: East Neuk Festival 2022. Schubert: Octet in F, D803. Elias Quartet, Philip Nelson (double bass), Robert Plane (clarinet), Robin O'Neill (bassoon), Alec Frank-Gemmill (horn). (2/4). **2.0** Afternoon Concert. Another chance to hear La Nuova Musica in Purcell's *Dido and Aeneas* at this year's Proms. Alice Coote and James Newby play the tragic central couple. **4.0** Choral Evensong. Live from Hereford Cathedral during the Three Choirs festival. **5.0** In Tune **7.0** BBC Proms. Carwithen: Bishop Rock. Williams: Sea Sketches. 7.30 Interval. Jack Parlett and Nicola Heywood Thomas discuss Walt Whitman's *Leaves of Grass*. 7.50pm

Vaughan Williams: A Sea  
Symphony (Symphony No  
1). Elizabeth Lewellyn  
(soprano), Andrew  
Foster-Williams (bass-  
baritone), BBC NOW and  
Chorus, BBC Symphony  
Chorus, Andrew Manze.  
**10.0** Then There Was  
Light. Robert Worby  
explores the genesis of  
Stockhausen's seven  
operas based on the days  
of the week. (R) **10.45**  
The Essay: My Life in  
Music - Craigie Hill. With  
Karine Polwart. (R) (3/5)  
**11.0** Night Tracks **12.30**  
Through the Night

## Radio 4

**6.0am Today 9.0**  
 Sideways: A Blop on the Radar (3/4) **9.30** Four Thought (4/8) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Pharaohs of the Sun (3/5) **10.0** Woman's Hour **11.0** Leads: Life in the Bus Lane (R) **11.30** Art of Now: Berlin's Nightlife. With Emily Duff. (R) **12.0** News **12.01** (LW) Shipping Forecast **12.04** You and Yours **1.0** The World at One **1.45** 28ish Days Later: To Bleed or Not to Bleed (24/28) **2.0** The Archers **2.15** Drama: Trust - A Surgical Head, by Jonathan Hall, starring Julie Hesmondhalgh. (R) (3/3) **3.0** Money Box Live **3.30** Inside Health **4.0**

Sideways (R) **4.30** The Media Show **5.0 PM 5.54** (LW) Shipping Forecast **6.0** News **6.30** Annela Has Issues: Therapy (2/4) **7.0** The Archers **7.15** Front Row **8.0** The Moral Maze (10/10) **8.45** Four Thought (R) **9.0** Made of Stronger Stuff: Taste (R) **9.30** The Media Show **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge (3/10) **11.0** Tom Mayhew Is Benefit Scum: Everybody's Changing (R) (3/4) **11.15** Welcome to the Neighbourhood (5/10) **11.30** Alex Edelman's Peer Group: Dead Jews. The comedian looks at how antisemitism has crept back into the mainstream. (R) (1/4) **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day

## Radio 4 Extra

**6.0am** Detective (13/13) **6.30** The Great Impersonation (3/5) **7.0** Boswell's Lives (4/4) **7.30** Anneka Has Issues (1/4) **8.0** Hancock's Half Hour **8.15** The New Elizabethans (15/60) **8.30** Any Other Business (1/6) **9.0** The Write Stuff (5/6) **9.30** Odd

Balls (4/4) **10.0** Wallis:  
The Life and Legends  
of Wallis Simpson (1/3)  
**11.0** Rik Mayall on Radio  
(2/2) **12.0** Hancock **12.15**  
The New Elizabethans  
(15/60) **12.30** Any  
Other... **1.0** Detective  
(13/13) **1.30** The Great  
**2.0** Every Third Thought  
(3/5) **2.15** Where Angels  
Fear to Tread (8/10)  
**2.30** The Ghost Trains of  
Old England **3.0** Wallis  
**4.0** The Write Stuff (5/6)  
**4.30** Odd Balls (4/4) **5.0**  
Boswell's Lives (4/4)  
**5.30** Anneka Has... **6.0**  
Orbiter X (13/14) **6.30**  
Dad Made Me Laugh **7.0**  
Hancock **7.15** The New  
Elizabethans (15/60)  
**7.30** Any Other... **8.0**  
Detective (13/13) **8.30**  
The Great... **9.0** Rik  
Mayall on Radio (2/2)  
**10.0** Anneka Has... **10.30**  
Goodness Gracious Me  
(2/4) **11.0** The Million  
Pound Radio Show (3/6)  
**11.30** Hearing With  
Hegley (2/8) **11.45** Sir  
Ralph Stanza's Letter  
from Salford (2/4) **12.0**  
Orbiter X (13/14) **12.30**  
Dad Made Me Laugh **1.0**  
Detective (13/13) **1.30**  
The Great... **2.0** Every  
Third Thought (3/5) **2.15**  
Where Angels Fear... **2.30**  
The Ghost Trains of... **3.0**  
Wallis **4.0** The Write Stuff  
(5/6) **4.30** Odd Balls  
(4/4) **5.0** Boswell's Lives  
(4/4) **5.30** Anneka Has...





Big Oil v The World  
BBC Two, 9pm  
Christine Todd Whitman  
tells a tale of successful  
presidential lobbying

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0</b> <b>Breakfast</b> (T) <b>9.15</b> Morning Live (T) <b>10.0</b> Close Calls: On Camera (T) <b>10.30</b> Animal Park Summer (T) (R) <b>11.15</b> Homes Under the Hammer (T) <b>12.15</b> Bargain Hunt (T) <b>1.0</b> News (T) <b>1.30</b> Regional News (T) <b>1.45</b> Impossible (T) (R) <b>2.30</b> A Countryside Summer (T) A sustainable garden designed with nature and the environment in mind. <b>3.0</b> Escape to the Country (T) (R) <b>3.45</b> Garden Rescue (T) (R) <b>4.30</b> Antiques Road Trip (T) (R) <b>5.15</b> Pointless (T) (R) <b>6.0</b> News (T) <b>6.30</b> Regional News (T)</p>	<p><b>6.30</b> <b>A Countryside Summer</b> (T) (R) <b>7.0</b> Homes Under the Hammer (T) (R) <b>8.0</b> Sign Zone: Between the Covers (T) (R) <b>8.30</b> Weatherman Walking (T) (R) <b>9.0</b> News (T) <b>1.0</b> Eggheads (T) (R) <b>1.30</b> Ultimate Swarms (T) (R) <b>2.30</b> Mastermind (T) (R) <b>3.0</b> Best Bakes Ever (T) (R) <b>3.45</b> Eat Well for Less? (T) (R) <b>4.45</b> Our Food, Our Family With Michela Chiappa (T) (R) <b>5.15</b> Flog It! (T) (R) <b>6.0</b> Great Indian Railway Journeys (T) (R) <b>7.0</b> EastEnders (T) <b>7.30</b> EastEnders (T)</p>	<p><b>6.0</b> <b>Good Morning Britain</b> (T) <b>9.0</b> Lorraine (T) <b>10.0</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.0</b> News and Weather (T) <b>1.20</b> Local News and Weather (T) <b>1.30</b> Racing: Glorious Goodwood (T) Ed Chamberlin presents coverage of the third day of the festival, featuring six races including the 2.25 Richmond Stakes, 3pm Gordon Stakes and 3.35 Nassau Stakes. <b>5.0</b> The Chase (T) (R) <b>6.0</b> Local News and Weather (T) <b>6.30</b> News and Weather (T) <b>7.30</b> Emmerdale (T)</p>	<p><b>6.35</b> <b>3rd Rock from the Sun</b> (T) (R) Double bill. <b>7.25</b> The King of Queens (T) (R) Double bill. <b>8.15</b> Frasier (T) (R) Triple bill. <b>9.45</b> The Big Bang Theory (T) (R) Triple bill. <b>11.05</b> The Simpsons (T) (R) Double bill. <b>12.05</b> News (T) <b>12.10</b> Ramsay's 24 Hours to Hell and Back (T) (R) <b>1.05</b> Find It, Fix It, Flog It (T) (R) <b>2.10</b> Countdown (T) <b>3.0</b> A Place in the Sun (T) <b>4.0</b> Help! We Bought a Village (T) <b>5.0</b> Couples Come Dine With Me (T) (R) <b>6.0</b> The Simpsons (T) (R) <b>6.30</b> Hollyoaks (T) (R) <b>7.0</b> News (T)</p>	<p><b>6.0</b> <b>Milkshake!</b> <b>9.15</b> Jeremy Vine (T) <b>12.15</b> Nightmare Tenants, Slum Landlords (T) (R) <b>1.10</b> News (T) <b>1.15</b> Home and Away (T) <b>1.45</b> Neighbours: The Final Week (T) <b>2.15</b> <b>FILM</b> Crossword Mysteries: Abracadaver (Jonathan Wright, 2020) (T) <b>4.0</b> Bargain-Loving Brits in the Sun (T) (R) <b>5.0</b> News (T) <b>6.0</b> Neighbours: The Final Week (T) (R) Glen continues to struggle with Terese's allegiance to Paul. <b>6.30</b> Eggheads (T) (R) <b>7.0</b> Our Great Yorkshire Life (T) <b>7.55</b> News (T)</p>	<p><b>7.0</b> <b>Great American Railroad Journeys</b> San Francisco to Sausalito (T) (R) (13/20) Michael Portillo's journey through California takes him to San Francisco, where he travels through the city's streets by cable car, before heading across the bay to Sausalito. <b>7.30</b> Rise of the Continents (T) (R) (4/4) The formation of Eurasia.</p>
<p><b>7.0</b> <b>Commonwealth Games: Opening Ceremony</b> (T) Clare Balding presents as the 22nd staging of the event gets under way in Birmingham, heralding 11 days of sporting competition. The night culminates in the Competitors' Oath and the finale to the Queen's Baton Relay.</p>	<p><b>8.0</b> <b>Mountain Vets</b> (T) Gillian adopts and hand rears three baby hedgehogs until they can fend for themselves. <b>9.0</b> <b>Big Oil v the World</b> Doubt (T) (2/3) How the oil industry attempted to block action tackling climate change in the new millennium, even as the science grew more certain.</p>	<p><b>8.30</b> <b>Tonight: 999 – A National Emergency?</b> (T) Paul Brand investigates a crisis in faith regarding the NHS. <b>9.0</b> <b>Gordon, Gino and Fred: American Road Trip</b> (T) (R) The trio travel from Nevada to Los Angeles, fly over the Grand Canyon, try a \$777 burger in Las Vegas and fish in the Colorado River.</p>	<p><b>8.0</b> <b>The Suprvet: Noel Fitzpatrick</b> (T) Kylo, a 10-month-old rough collie, and golden retriever pup Sasha make return visits. <b>9.0</b> <b>The Undeclared War</b> (T) (5/6) Signs of irregularity in the election results prompt political unrest, and John Yeabsley makes a stunning declaration.</p>	<p><b>8.0</b> <b>10 Years Younger in 10 Days</b> (T) The team meet Steven, who needs guidance when it comes to his appearance, and Faye, who puts all her energies into healing others but is struggling to heal herself. <b>9.0</b> <b>The Hotel Inspector</b> (T) Alex Polizzi visits the Falcon Hotel, Cambs.</p>	<p><b>8.30</b> <b>Talking Pictures: Bette and Joan</b> (T) (R) Profiles of Bette Davis and Joan Crawford. <b>9.0</b> <b>FILM</b> <b>What Ever Happened to Baby Jane?</b> (Robert Aldrich, 1962) (T) (R) A former child star keeps her wheelchair-bound sister prisoner in their home. Drama starring Bette Davis and Joan Crawford.</p>
<p><b>10.30</b> News (T) <b>11.0</b> <b>Regional News</b> (T) Weather <b>11.10</b> <b>FILM</b> <b>Only You</b> (Harry Wootliff, 2019) (T) A chance meeting on New Year's Eve results in a passionate relationship. Romantic drama starring Laia Costa and Josh O'Connor. <b>1.05</b> <b>Weather for the Week Ahead</b> (T) <b>1.10</b> News (T)</p>	<p><b>10.0</b> <b>The Tuckers</b> New comedy series about a family of chancers, written by and starring Steve Speirs. <b>10.30</b> <b>QI</b> Smørgåsbord (T) (R) <b>11.0</b> <b>Newsnight</b> (T) Weather <b>11.45</b> <b>T20 Cricket</b> (T) England v South Africa highlights. <b>12.45</b> <b>Sign Zone</b> Frontline Fightback (T) (R) <b>1.30</b> Commonwealth Games: Opening Ceremony (T) (R)</p>	<p><b>10.0</b> <b>News</b> (T) Weather <b>10.30</b> <b>Local News</b> (T) Weather <b>10.45</b> <b>Unbelievable Moments Caught on Camera</b> (T) (R) <b>11.40</b> <b>AEW: Rampage</b> <b>12.40</b> <b>Shop: Ideal World</b> <b>3.0</b> Save Money: My Beautiful Green Home (T) (R) <b>3.25</b> Robson Green's Coastal Lives (T) (R) <b>3.50</b> Unwind With ITV <b>5.05</b> Garraway's Good Stuff (R)</p>	<p><b>10.0</b> <b>First Dates</b> (T) <b>11.05</b> <b>24 Hours in A&amp;E</b> (T) (R) <b>12.05</b> <b>Super Surgeons</b> (T) (R) <b>1.05</b> Kitchen Nightmares USA (T) (R) <b>1.55</b> Couples Come Dine With Me (T) (R) <b>2.50</b> The Simpsons (T) (R) Double bill. <b>3.40</b> The Great Big Tiny Design Challenge (T) (R) <b>4.35</b> Location, Location, Location (T) (R) <b>5.30</b> Beat the Chef (T) (R)</p>	<p><b>10.0</b> <b>HMP Wakefield: Evil Behind Bars</b> (T) (R) <b>11.15</b> <b>999: Police Hour of Duty</b> (T) (R) A woman has been arrested on suspicion of causing harm to her baby. <b>12.15</b> <b>Criminals: Caught on Camera</b> (T) (R) <b>1.10</b> Live Casino (T) <b>3.10</b> Britain's Favourite Crisps (T) (R) <b>4.45</b> Wildlife SOS (T) (R) <b>5.10</b> Great Scientists (T) (R)</p>	<p><b>11.10</b> <b>Clive James: Postcard from Los Angeles</b> (T) (R) The late broadcaster explores the notion of success in the US city. <b>12.0</b> <b>Great British Photography Challenge</b> (T) (R) (3/4) <b>1.0</b> Great American Railroad Journeys (T) (R) <b>1.30</b> Rise of the Continents (T) (R) <b>2.30</b> The River: A Year in the Life of the Tay (T) (R)</p>

Other channels

**BBC Three**  
**7.0pm** Top Gear **7.0** The Catch Up **8.0** Glow Up: Britain's Next Make-Up Star **9.0** My Insta Scammer Friend **9.45** Gavin & Stacey **10.15** Ladhood **10.40** Ladhood **11.05** Ladhood **11.30** RuPaul's Drag Race UK **12.40** Glow Up... **1.40** My Insta Scammer Friend **2.25** Gavin & Stacey **2.55** Ladhood **3.20** Ladhood **3.45** Zen Motoring

**Dave**  
**7.10am** Scrapyard Supercar **8.0** Fast Justice **9.0** Storage Hunters UK **9.30** Storage Hunters UK **10.0** Scrapyard Supercar **11.0** Red Bull Soapbox: Mumbai **12.0** Top Gear **1.0** Fast Justice **2.0** World's Most Dangerous Roads **3.0** Rick Stein: From Venice to Istanbul **4.0** Top Gear **5.0** Rick Stein: From Venice to Istanbul **6.0** Taskmaster **7.0** House of Games **7.40** Room 101 **8.20** Room 101 **9.0** Q! XL **10.0** Meet the Richardsons

**10.40** Would I Lie to You? **11.20** Would I Lie to You? **12.0** Mel Giedroyc: Unforgivable **1.0** Q! **2.0** Room 101 **2.30** Room 101 **3.10** Taskmaster

**E4**  
**6.0am** Hollyoaks **6.30** Hollyoaks **7.0** Black-ish **7.30** Black-ish **8.0** The Big Bang Theory **8.30** Kitchen Nightmares USA **9.30** Married at First Sight Australia **11.0** Young Sheldon **11.30** Young Sheldon **12.0** Brooklyn Nine-Nine **12.30** Brooklyn Nine-Nine **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon **3.30** Young Sheldon **4.0** Brooklyn Nine-Nine **4.30** Brooklyn Nine-Nine **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Black-ish **8.0** Below Deck **9.0** Gogglebox **10.0** Naked Attraction **11.05** First Dates **12.10** Gogglebox **1.15** Rick and Morty **1.45** Tuca & Bertie **2.15** Below Deck **3.05** Watch What Happens Live: Below Deck Reunion **3.50** The Big Bang Theory **4.15** Baby Daddy **4.40** Baby Daddy **5.0** Black-ish **5.25** Black-ish

**Film4**  
**11.0am** **FILM** Harry and the Hendersons (1987) **1.15** **FILM** Thunderbirds Are Go! (1966) **3.05** **FILM** Born Free (1966) **5.0** **FILM** Crack in the World (1965) **6.55** **FILM** Congo (1995) **9.0** **FILM** Mission: Impossible – Rogue Nation (2015) **11.40** **FILM** Terminator 3: Rise of the Machines (2003) **1.50** **FILM** Layer Cake (2004)

**ITV2**  
**6.0am** World's Funniest Videos **6.30** World's Funniest Videos **7.0** Secret Crush **8.0** Dress to Impress **9.0** Veronica Mars **10.0** One Tree Hill **11.0** The OC **12.0** Supermarket Sweep **1.0** Alan Carr's Epic Gameshow: Celebrity Special **2.05** Rolling in It **3.05** Veronica Mars **4.0** One Tree Hill **5.0** The OC **6.0** Celebrity Catchphrase **7.0** Bob's Burgers **7.30** Bob's Burgers **8.0** Superstore **8.30** Superstore **9.0** Love Island **10.05** iain Stirling's CelebAbility **10.50** Family Guy **11.20** Family Guy **11.50** American Dad! **12.20** American Dad! **12.50** Superstore **1.50** All American **2.45** Unwind With ITV

**Sky Max**  
**6.0am** Stargate SG-1 **7.0** Stargate SG-1 **8.0** The Flash **9.0** DC's Legends of Tomorrow **10.0** Supergirl **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl **6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** An Idiot Abroad **9.0** The Lazarus Project **10.0** Brassic **11.0** Never Mind the Buzzcocks **11.45** COBRA **12.40** The Flash **1.35** Road Wars **2.05** Brit Cops: War on Crime **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol **5.30** Highway Patrol

**Sky Arts**  
**6.0am** Discovering Dance on Film **7.30** John Williams By Anne-Sophie Mutter: Across the Stars **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred Hitchcock Presents **11.0** Discovering: Audrey Hepburn **12.0** The Adventurers of Modern Art **1.0** Tales of the Unexpected **1.30** Tales of the Unexpected **2.0** Mystery of the Lost Paintings **3.0** Discovering: Gene

Kelly **4.0** Tales of the Unexpected **4.30** Tales of the Unexpected **5.0** Alfred Hitchcock Presents **5.30** Alfred Hitchcock Presents **6.0** Portrait Artist of the Year 2021 **7.0** Too Young to Die **8.0** The Directors **9.0** Discovering: David Niven **10.0** Comedy Legends **11.0** Alfred Hitchcock Presents **11.30** Alfred Hitchcock Presents **12.0** Live from the Artists Den **1.0** Idles at Main Square Festival **2.15** Discovering: Radiohead **2.45** A Play in a Day **3.45** David Harewood's F Word **4.45** National Trust: National Treasures

**Sky Atlantic**  
**6.0am** Hotel Secrets **7.0** Hotel Secrets **8.0** Hotel Secrets **9.0** Hotel Secrets **10.0** The Sopranos **11.05** The Sopranos **12.15** Game of Thrones **1.40** In Treatment **2.15** The Sopranos **3.20** The Sopranos **4.25** True Detective **5.30** True Detective **6.45** Game of Thrones: The Last Watch **9.0** The Baby **9.40** The White Lotus **10.45** Euphoria **11.50** Blocco 181 **12.55** Christian **2.0** Christian **3.05** In Treatment **3.35** In Treatment **4.05** Hotel Secrets **5.0** Hotel Secrets

On the radio

**Radio 3**  
**6.30am** Breakfast **9.0** Essential Classics **12.0** Composer of the Week: Beethoven (4/5) **1.0** Lunchtime Concert: East Neuk Festival 2022. Beethoven: March 1, Op 45. György Kurtág: Játékok VIII. Beethoven: March 2, Op.45. Kurtág: Játékok VIII. Beethoven: March 3, Op.45. Stravinsky: The Rite of Spring. Samson Tsoy (piano), Pavel Kolesnikov (piano). (3/4). **2.0** Afternoon Concert. Another chance to hear the Folk Connections Prom from Sage Gateshead. **5.0** In Tune **7.0** In Tune Mixtape **7.30** BBC Proms. Jennifer Walshe: The Site of an Investigation. 8pm Interval: Chain Reactions (1/6). Georgia Mann and Tom Service take listeners on the first of six musical journeys linking the two pieces either side of the intervals at this year's Proms. 20.20 Brahms: A German

Requiem. Jennifer Walshe (voice), Elena Tsallagova (soprano), Shenyang (bass-baritone), National Youth Choir of Great Britain, BBC SSO, Ilan Volkov. **10.0** Tranquility Inc: The Great New Ambient Wave (R) **10.45** The Essay: My Life in Music – Shostakovich's Second Piano Trio. With Sally Beamish. (R) **11.0** The Night Tracks Mix **11.30** Unclassified **12.30** Through the Night

**Radio 4**  
**6.0am** Today **9.0** Can the Police Keep Us Safe? (3/3) **9.30** The Climate Tipping Points: Cascading (R) (3/5) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Pharaohs of the Sun. (4/5) **10.0** Woman's Hour **11.0** Crossing Continents (1/9) **11.30** Fairy Meadow: The Girl with Blonde Hair and Blue Eyes (8/8) **12.0** News **12.01** (LW) Shipping Forecast **12.04** You and Yours **12.30** Sliced Bread (17/20) **1.0** The World at One **1.45** 28ish Days Later: Why 28 Days? (25/28) **2.0** The Archers **2.15** Drama: Little Miss Burden, by Matilda Ibbini. (R) **3.0** Open Country: A New Road for Kerrera. With Antonia Quirke. (7/11) **3.27** Radio 4 Appeal (R) **3.30** Open

Book **4.0** The Infinite Monkey Cage (R) (5/7) **4.30** Inside Science **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Carbon Lifeforms. Carbon neutral comedy magazine, with Jon Long and Tara Shine. **7.0** The Archers **7.15** Front Row **8.0** The Briefing Room (3/15) **8.30** The Bottom Line (8/8) **9.0** Inside Science (R) **9.30** How Covid Changed Science. With Prof Devi Sridhar. (R) (3/3) **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge (4/10) **11.0** Your Place Or Mine: Sarah Kendall – Newcastle, Australia. Shaun Keaveny presents the travel podcast series. (1/10) **11.30** Dr Phil's Bedside Manner: Royal Hospital for Children and Young People (R) (1/4) **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day

**Radio 4 Extra**  
**6.0am** An Illustration of Modern Science **6.30** The Great Impersonation (4/5) **7.0** To Hull and Back (2/4) **7.30** The Ultimate Choice **8.0** The Burkiss Way (2/6) **8.30** Little

Blighty on the Down (3/3) **9.0** The Unbelievable Truth (5/6) **9.30** Coming Alive (2/6) **10.0** Wallis: The Life and Legends of Wallis Simpson (2/3) **11.0** Desert Island Discs **11.45** Life Stories **12.0** The Burkiss Way (2/6) **12.30** Little Blighty on... **1.0** An Illustration of... **1.30** The Great... **2.0** Every Third Thought (4/5) **2.15** Where Angels Fear to Tread (9/10) **2.30** The Actors' Gang on the Outside **3.0** Wallis **4.0** The Unbelievable Truth (5/6) **4.30** Coming Alive (2/6) **5.0** To Hull and... **5.30** The Ultimate Choice **6.0** Orbiter X (14/14) **6.30** Great Lives (1) **7.0** The Burkiss Way (2/6) **7.30** Little Blighty on... **8.0** An Illustration of... **8.30** The Great... **9.0** Desert Island Discs **9.45** Life Stories **10.0** The Ultimate Choice **10.30** Great Unanswered Questions (1/4) **11.0** The Maltby Collection (5/6) **11.30** The Secret World (4/6) **12.0** Orbiter X (14/14) **12.30** Great Lives (1) **1.0** An Illustration of... **1.30** The Great... **2.0** Every Third Thought (4/5) **2.15** Where Angels Fear... **2.30** The Actors' Gang... **3.0** Wallis **4.0** The Unbelievable Truth (5/6) **4.30** Coming Alive (2/6) **5.0** To Hull and... **5.30** The Ultimate Choice



BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0</b> <b>Breakfast</b> (T) <b>9.15</b> Commonwealth Games (T) Jason Mohammad and Holly Hamilton present live coverage of the opening session of the 22nd Commonwealth Games, taking place in Birmingham and venues across the West Midlands.<b>1.0</b> News (T) <b>1.30</b> Regional News and Weather (T) <b>1.45</b> Commonwealth Games (T) Hazel Irvine introduces this afternoon's live action from the West Midlands. <b>6.0</b> News (T) <b>6.30</b> Regional News and Weather (T)</p>	<p><b>6.15</b> <b>Bargain Hunt</b> (T) (R) <b>7.0</b> Homes Under the Hammer (T) (R) <b>8.0</b> Sign Zone: The Airport: Back in the Skies (T) (R) <b>8.30</b> Extraordinary Portraits (T) (R) <b>9.0</b> News (T) <b>1.0</b> Commonwealth Games (T) England v Trinidad &amp; Tobago in netball. <b>1.45</b> Impossible (T) (R) <b>2.30</b> <b>FILM</b> Pride and Prejudice (Robert Z Leonard, 1940) (T) <b>4.25</b> Antiques Road Trip (T) (R) <b>5.15</b> Flog It! (T) (R) <b>6.0</b> Commonwealth Games (T) Coverage of the men's team sprint cycling event. <b>7.0</b> Nadiya Bakes (T) (R) <b>7.30</b> Beechgrove (T)</p>	<p><b>6.0</b> <b>Good Morning Britain</b> (T) <b>9.0</b> Lorraine (T) <b>10.0</b> This Morning (T) <b>12.30</b> Loose Women (T) <b>1.0</b> News and Weather (T) <b>1.20</b> Local News and Weather (T) <b>1.30</b> Racing: Glorious Goodwood (T) Ed Chamberlin presents coverage of six races on the fourth day of the festival, including the 1.50 Goodwood Marathon, 3pm Golden Mile and 3.35 King George Stakes. <b>5.0</b> The Chase (T) (R) <b>6.0</b> Local News and Weather (T) <b>6.30</b> News and Weather (T) <b>7.30</b> Emmerdale (T) The pressure mounts on Leyla.</p>	<p><b>6.35</b> <b>3rd Rock from the Sun</b> (T) (R) Double bill. <b>7.25</b> The King of Queens (T) (R) Triple bill. <b>8.15</b> Frasier (T) (R) <b>9.45</b> The Big Bang Theory (T) (R) Triple bill. <b>11.05</b> The Simpsons (T) (R) Double bill. <b>12.05</b> News (T) <b>12.10</b> Ramsay's 24 Hours to Hell and Back (T) (R) <b>1.05</b> Find It, Fix It, Flog It (T) (R) <b>2.10</b> Countdown (T) <b>3.0</b> A Place in the Sun (T) <b>4.0</b> Help! We Bought a Village (T) <b>5.0</b> Couples Come Dine With Me (T) (R) <b>6.0</b> The Simpsons (T) (R) <b>6.30</b> Hollyoaks (T) (R) <b>7.0</b> News (T)</p>	<p><b>6.0</b> <b>Milkshake!</b> <b>9.15</b> Jeremy Vine (T) <b>12.15</b> Nightmare Tenants (T) (R) <b>1.10</b> News (T) <b>1.15</b> Home and Away (T) <b>1.45</b> Neighbours: The Final Week (T) <b>2.15</b> <b>FILM</b> The Neighbour (2022) (T) <b>4.0</b> Bargain-Loving Brits in the Sun (T) (R) <b>5.0</b> News (T) <b>6.0</b> Neighbours: The Final Week (T) (R) Karl and Susan learn that Izzy has been up to no good behind Mal's back. Toadie and Melanie are thrilled when Callum arrives. <b>6.30</b> Eggheads (T) (R) <b>7.0</b> Carol Klein's Summer Gardening (T) <b>7.55</b> News (T)</p>	<p><b>7.0</b> <b>TOTP: 1993</b> (T) (R) The edition first shown on 15 April, with music by East 17, Dr Alban, Duran Duran, Cappella, Terence Trent D'Arby, Sonia, World Party and the Bluebells. <b>7.30</b> TOTP: 1993 (T) (R) Voice of the Beehive featuring Jimmy Somerville, Whitney Houston, New Order, Sub Sub featuring Melanie Williams, Deacon Blue, Janet Jackson and the Bluebells.</p>
<p><b>7.0</b> <b>Commonwealth Games</b> (T) Live coverage of seven swimming finals from Sandwell – the women's 400m individual medley, the men's 200m breast-stroke the women's 200m freestyle and 100m free-style S9, men's 400m free-style, 100m backstroke S9, and mixed 4x100m freestyle.</p>	<p><b>8.0</b> <b>Gardeners' World</b> (T) Monty Don demonstrates ways of dealing with drought, and Advolly Richmond visits Longleat to reveal the role trees have played in gardens throughout history. <b>9.0</b> <b>Elizabeth Taylor: A Life in Ten Pictures</b> (T) (R) A photo-profile of the actor.</p>	<p><b>8.0</b> <b>Coronation Street</b> (T) Kevin receives a visit from the police on the day of Abi's homecoming, and Summer invites Aaron to spend the evening at her flat. <b>9.0</b> <b>Jane Austen's Sanditon</b> (T) (2/6) Charlotte starts her new job as governess for the enigmatic Alexander Colbourne.</p>	<p><b>8.0</b> <b>One Question</b> (T) Amir and Aamir from Manchester and sisters Jo and Kerry from Gloucester are challenged to answer a single question to win a £100,000 prize. <b>9.0</b> <b>8 Out of 10 Cats Does Countdown</b> (T) Jon Richardson and Lucy Beaumont take on Richard Ayoade and Joe Wilkinson.</p>	<p><b>8.0</b> <b>Australia's Most Scenic Railway Journeys</b> (T) The train trip of more than 1,000 miles from Brisbane to Cairns. Last in the series. <b>9.0</b> <b>Neighbours: The Finale</b> (T) Jane and Mike go on a trip down memory lane, Susan struggles to accept what is happening, and Toadie and Melanie's wedding begins.</p>	<p><b>8.0</b> <b>Vaughan Williams's Sea Symphony at the Proms</b> (T) Andrew Manze conducts the BBC National Orchestra of Wales in Vaughan Williams's majestic <i>A Sea Symphony</i>. Plus, Doreen Carwithen's overture <i>Bishop Rock</i> and Grace Williams's <i>Sea Sketches</i>.</p>
<p><b>10.0</b> <b>News</b> (T) <b>10.30</b> <b>Regional News</b> (T) <b>10.40</b> <b>Tonight at the Games</b> (T) Highlights from the opening day in Birmingham. <b>11.40</b> <b>FILM</b> <b>Tomorrowland: A World Beyond</b> (Brad Bird, 2015) (T) Fantasy adventure. <b>1.40</b> <b>Weather</b> (T) <b>1.45</b> News (T) <b>5.0</b> Yesterday at the Games (T) (R)</p>	<p><b>10.0</b> <b>Live at the Apollo</b> (T) (R) Zoe Lyons introduces Ria Lina and Tom Ward to the stage in Hammersmith. <b>10.30</b> <b>Newsnight</b> (T) Weather <b>11.05</b> <b>Joe Lycett: Summer Exhibitionist</b> (T) (R) <b>12.05</b> <b>Sign Zone</b> Weatherman Walking (T) (R) <b>12.35</b> Expert Witness (T) (R) <b>1.05</b> This Is BBC Two (T)</p>	<p><b>10.0</b> <b>News</b> (T) Weather <b>10.30</b> <b>Local News</b> (T) Weather <b>10.45</b> <b>FILM</b> <b>Ocean's Thirteen</b> (Steven Soderbergh, 2007) Comedy crime caper sequel. <b>12.55</b> <b>Shop: Ideal World 3.0</b> South Africa With Gregg Wallace (T) (R) <b>3.25</b> The Village (T) (R) <b>3.50</b> Unwind (T) <b>5.05</b> Vick Hope's Breakfast Show (T) (R)</p>	<p><b>10.0</b> <b>The Last Leg</b> (T) With guests Rylan and Jess Phillips. <b>11.05</b> <b>FILM</b> <b>Charlie's Angels</b> (Elizabeth Banks, 2019) (T) Comedy thriller starring Kristen Stewart. <b>1.15</b> <b>FILM</b> <b>The Florida Project</b> (Sean Baker, 2017) (T) <b>3.15</b> Come Dine With Me (T) (R) <b>5.25</b> Beat the Chef (T) (R) <b>5.50</b> Find It, Fix It... (T) (R)</p>	<p><b>10.10</b> <b>Neighbours Made Me a Star</b> (T) Profiles of the actors. <b>11.35</b> <b>Neighbours: All the Pop Hits and More, Especially for You</b> (T) Kylie Minogue, Jason Donovan, Stefan Dennis... <b>12.30</b> <b>70s Greatest Heart-Throbs</b> (T) (R) <b>1.30</b> The Live Casino Show (T) <b>3.35</b> Britain's Favourite Cereal (T) (R) <b>5.10</b> Great Scientists (T) (R)</p>	<p><b>10.0</b> <b>FILM</b> <b>The Nine Lives of Ozzy Osbourne</b> (Greg Johnston, 2020) (T) Documentary tracing the musician's life. <b>11.20</b> <b>Sight and Sound in Concert: Joan Armatrading</b> (T) (R) <b>12.20</b> <b>Sight and Sound in Concert: UB40</b> (T) (R) <b>12.50</b> TOTP: 1993 (T) (R) Double bill. <b>1.50</b> <b>FILM</b> The Nine Lives of... (T)</p>

Other channels

**BBC Three**  
**7.0pm** The Catch Up  
**7.05** Commonwealth Games 2022 **10.30** Canada's Drag Race  
**11.30** RuPaul's Drag Race UK **12.40** My Insta Scammer Friend  
**1.25** Gavin & Stacey  
**1.55** Gavin & Stacey  
**2.20** Gavin & Stacey  
**2.50** My Insta Scammer Friend **3.35** My Mate's a Bad Date

**Dave**  
**6.0am** Teleshopping  
**7.10** Scrapyard Supercar  
**8.0** Fast Justice **9.0** Storage Hunters UK  
**9.30** Storage Hunters UK **10.0** Scrapyard Supercar **11.0** Red Bull Soapbox Race **12.0** Top Gear **1.0** Fast Justice **2.0** World's Most Dangerous Roads **3.0** Rick Stein: From Venice to Istanbul **4.0** Top Gear **5.0** Rick Stein: From Venice to Istanbul **6.0** Taskmaster **7.0** Richard Osman's House of Games **7.40** Room 101 **8.20** Room 101 **9.0** QI **10.0** Mock

the Week **10.40** Big Zuu's Big Eats **11.20** Would I Lie to You? **12.0** Mel Giedroyc: Unforgivable **1.0** Alan Davies: As Yet Untitled **2.0** Room 101 **2.30** Room 101 **3.10** Taskmaster **4.0** Teleshopping

**E4**  
**6.0am** Hollyoaks **6.30** Hollyoaks **7.0** Black-ish **7.30** Black-ish **8.0** The Big Bang Theory **8.30** Ramsay's Kitchen Nightmares USA **9.30** Married at First Sight Australia **11.0** Young Sheldon **11.30** Young Sheldon **12.0** Brooklyn Nine-Nine **12.30** Brooklyn Nine-Nine **1.0** The Big Bang Theory **1.30** The Big Bang Theory **2.0** The Big Bang Theory **2.30** The Big Bang Theory **3.0** Young Sheldon **3.30** Young Sheldon **4.0** Brooklyn Nine-Nine **4.30** Brooklyn Nine-Nine **5.0** The Big Bang Theory **5.30** The Big Bang Theory **6.0** The Big Bang Theory **6.30** The Big Bang Theory **7.0** Hollyoaks **7.30** Black-ish **8.0** Below Deck **9.0** **FILM** Kingsman: The Golden Circle (2017) **11.50** Naked Attraction **12.55** Naked Attraction **2.0** First Dates

**3.05** Below Deck **3.50** The Big Bang Theory **4.15** Baby Daddy **4.35** Baby Daddy **5.05** Black-ish **5.30** Black-ish

**Film4**  
**11.0am** **FILM** A Dog's Purpose (2017) **1.05** **FILM** Nutty Professor II: The Klumps (2000)  
**3.0** **FILM** Captain Scarlett (1953) **4.35** **FILM** The Hound of the Baskervilles (1959)  
**6.20** **FILM** Master and Commander: The Far Side of the World (2003) **9.0** **FILM** Mission: Impossible – Fallout (2018) **11.55** **FILM** Escape from New York (1981) **1.55** **FILM** They Live (1988)

**ITV2**  
**6.0am** World's Funniest Videos  
**6.30** World's Funniest Videos **7.0** Secret Crush **8.0** Dress to Impress **9.0** Veronica Mars **10.0** One Tree Hill **11.0** The OC **12.0** Supermarket Sweep **1.0** Alan Carr's Epic Gameshow **2.05** Rolling in It **3.05** Veronica Mars **4.0** One Tree Hill **5.0** The OC **6.0** Celebrity Catchphrase **7.0** Bob's Burgers **8.0** Superstore **8.30** Superstore **9.0** Love Island **10.05** Apocalypse Wow

**11.05** Family Guy  
**11.35** Family Guy  
**12.05** American Dad!  
**12.30** American Dad!  
**1.0** Superstore **1.30** Superstore **2.0** All American **2.50** Unwind With ITV

**Sky Max**  
**6.0am** Stargate SG-1  
**7.0** Stargate SG-1 **8.0** The Flash **9.0** DC's Legends of Tomorrow  
**10.0** Supergirl **11.0** NCIS: New Orleans  
**12.0** NCIS: New Orleans  
**1.0** Hawaii Five-0 **2.0** MacGyver **3.0** DC's Legends of Tomorrow **4.0** The Flash **5.0** Supergirl  
**6.0** Stargate SG-1 **7.0** Stargate SG-1 **8.0** Flintoff: Lord of the Fries  
**9.0** Rob & Romesh v Golf  
**10.0** The Blacklist **11.0** The Lazarus Project  
**12.0** Banshee **1.0** DC's Legends of Tomorrow  
**2.0** The Force: Manchester **3.0** Hawaii Five-0 **4.0** MacGyver **5.0** Highway Patrol  
**5.30** Highway Patrol

**Sky Arts**  
**6.0am** Beethoven: Complete Symphonies  
**6.50** Cameron Mackintosh: The First 50 Years **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Alfred Hitchcock Presents **10.30** Alfred

Hitchcock Presents  
**11.0** Discovering: Gene Kelly **12.0** Brunelleschi's Impossible Dome **1.0** Tales of the Unexpected  
**2.0** Landmark **3.0** Discovering: Rita Hayworth **4.0** Tales of the Unexpected **4.30** Tales of the Unexpected  
**5.0** Alfred Hitchcock Presents **5.30** Alfred Hitchcock Presents **6.0** Portrait Artist of the Year 2021 **7.0** **FILM** Girl Happy (1965) **8.50** **FILM** Jailhouse Rock (1957) **10.40** **FILM** Elvis on Tour (1972)  
**12.30** The Hollies: Look Through Any Window  
**2.45** Classic Artists: Rock Poet **4.45** National Trust: National Treasures

**Sky Atlantic**  
**6.0am** Storm City **7.0** Storm City **8.0** Storm City **9.0** Storm City **10.0** Sopranos **11.05** Sopranos **12.10** Game of Thrones: The Last Watch **2.15** Sopranos **3.20** Sopranos  
**4.25** True Detective **5.30** True Detective **6.35** True Detective  
**7.40** True Detective **9.0** Christian **10.05** Blocco 181 **11.10** Treme **12.15** Treme **1.20** True Blood **3.30** In Treatment **4.0** Storm City **5.0** Storm City

On the radio

**Radio 3**  
**6.30am** Breakfast. Petroc Trelawny presents.  
**9.0** Essential Classics. With Georgia Mann.  
**12.0** Composer of the Week: Beethoven (5/5)  
**1.0** Lunchtime Concert: East Neuk Festival 2022. Suk: Meditation on the Old Czech Hymn St Wenceslas, Op 35a. Dvořák: Piano Quintet No 2 in A, Op 81. Pavel Haas Quartet, Boris Giltburg (piano). (4/4). **2.0** Afternoon Concert. Another chance to hear Monday's Prom with the CBSO in music by Rachmaninov, Glinka and Ethel Smyth. **4.30** The Listening Service: The Sea (R) **5.0** In Tune **7.0** In Tune Mixtape **7.30** BBC Proms. Nicole Lizée: Blurr is the Colour of My True Love's Eyes. Bruckner: String Quintet in F – Adagio, arr. Skrowaczewski. 20:15 Interval. The meaning of Shostakovich's Fifth Symphony in Stalin's times, and its echoes in

today's world. 20:35 Shostakovich: Symphony No 5 in D minor. Colin Currie (percussion). BBC SSO, Alpesh Chauhan. **10.0** Between the Ears: The Virtually Melodic Cave (R) **10.30** The Essay: Folk at Home – Rachel Unthank (R) (2/10) **10.45** The Essay: My Life in Music – O Come, O Come Emmanuel. With Chris Wood. (R) **11.0** Late Junction. A mixtape from Max Tundra. **1.0** Piano Flow **2.0** Happy Harmonies With Laufey (R) **3.0** Through the Night

**Radio 4**  
**6.0am** Today **9.0** Desert Island Discs (R) **9.45** (LW) Daily Service **9.45** (FM) Book of the Week: Pharaohs of the Sun, by Guy de la Bédoyère. (5/5)  
**10.0** Woman's Hour **11.0** Moving Pictures: Bacchus and Ariadne by Titian (R) (1/3) **11.30** Mucking In: Cold Discomfort Farm. Comedy by Sue Limb and Betsy Vriend. (2/6) **12.0** News **12.01** (LW) Shipping Forecast **12.04** AntiSocial. With Adam Fleming. (6/12) **1.0** The World at One **1.45** 28ish Days Later: The Shock (26/28) **2.0** The Archers **2.15** Drama: English Rose – Tending the Wounds, by Helen Cross. (3/5) **2.45** Living With the Gods:

Replicating the Divine (17/30) **3.0** Gardeners' Question Time **3.45** Commonwealth Stories: We Do Everything for You, by Kevin Jared Hosein. (2/3) **4.0** Last Word **4.30** Feedback (4/8) **5.0** PM **5.54** (LW) Shipping Forecast **6.0** News **6.30** Party's Over. Return of the sitcom by Paul Doolan and Jon Hunter. Miles Jupp stars as the hapless ex-PM Henry Tobin. (1/6) **7.0** The Archers **7.15** Add to Playlist (9/9) **8.0** Any Questions? **8.50** A Point of View **9.0** Archive on 4: Brum Britain (R) **10.0** The World Tonight **10.45** Book at Bedtime: Mrs Bridge, by Evan S Connell. (5/10) **11.0** A Good Read: Salena Godden & Rob Biddulph (R) **11.30** Uncanny Summer Special. A live recording from this year's Hay festival. (3/3) **12.0** News **12.30** Book of the Week (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Prayer for the Day **5.45** Four Thought (R)

**Radio 4 Extra**  
**6.0am** In a Glass Darkly **6.30** The Great Impersonation (5/5) **7.0** Dot (1/4) **7.30** Alexei Sayle's Strangers on a

Train (3/6) **8.0** It Sticks Out Half a Mile (6/14) **8.30** The Secret Life of Rosewood Avenue (4/6) **9.0** Hidden Treasures (3/8) **9.30** One Flat Summer (3/6) **10.0** Wallis: The Life and Legends of Wallis Simpson (3/3) **11.0** Podcast Radio Hour **12.0** It Sticks Out... **12.30** The Secret Life of... **1.0** In a Glass Darkly **1.30** The Great... **2.0** Every Third Thought (5/5) **2.15** Where Angels Fear to Tread (10/10) **2.30** The Keskidee **3.0** Wallis **4.0** Hidden Treasures (3/8) **4.30** One Flat Summer (3/6) **5.0** Dot (1/4) **5.30** Alexei Sayle **6.0** The Gibson (1/6) **6.30** Sounds Natural **7.0** It Sticks Out... **7.30** The Secret Life of... **8.0** In a Glass Darkly **8.30** The Great... **9.0** Podcast Radio Hour **10.0** Alexei Sayle **10.30** Daydream Believers **11.0** The Pin (1/4) **11.15** World of Pub (1/4) **11.30** James Acaster's Perfect Sounds **12.0** The Gibson (1/6) **12.30** Sounds Natural **1.0** In a Glass Darkly **1.30** The Great... **2.0** Every Third Thought (5/5) **2.15** Where Angels Fear... **2.30** The Keskidee **3.0** Wallis **4.0** Hidden Treasures (3/8) **4.30** One Flat Summer (3/6) **5.0** Dot (1/4) **5.30** Alexei Sayle





Tonight at the Games  
BBC One, 10.20pm  
Isa Guha rounds up the best  
of day two in Birmingham

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0 Breakfast</b> (T) News, sport and entertainment reports. <b>9.15</b> Commonwealth Games (T) Gymnastics takes central stage on day two of the Commonwealth Games in Birmingham, as the women's team final gets underway. <b>1.0</b> News and Weather (T) <b>1.15</b> Commonwealth Games (T) Day two continues, as sport stars from 72 nations and territories around the world descend on the multi-sport event in Birmingham. <b>5.0</b> News (T) <b>5.10</b> Regional News and Weather (T)</p>	<p><b>6.30 Blue Peter</b> (T) (R) <b>7.0</b> Commonwealth Games 2022 (T) <b>9.15</b> Wanted Down Under Revisited (T) (R) <b>10.0</b> Saturday Kitchen Live (T) <b>11.30</b> Rick Stein's India (T) (R) <b>12.30</b> Hairy Bikers' Best of British (T) (R) <b>1.15</b> <b>FILM</b> Some Like It Hot (Billy Wilder, 1959) (T) <b>3.10</b> Marvellous Musicals: Talking Pictures (T) (R) <b>3.55</b> <b>FILM</b> Gentlemen Prefer Blondes (Howard Hawks, 1953) (T) <b>5.25</b> Flog It! (T) (R) <b>6.0</b> Ocean Giants (T) (R) <b>7.0</b> Top of the Pops 1978: Big Hits (T) (R)</p>	<p><b>6.0 CITV 8.25</b> News (T) <b>8.30</b> Garraway's Good Stuff (T) <b>9.25</b> James Martin's Saturday Morning (T) (R) <b>11.35</b> Jeremy Pang's Asian Kitchen (T) <b>12.40</b> News (T) <b>12.54</b> Local News (T) <b>12.55</b> ITV Racing: Glorious Goodwood (T) Ed Chamberlin presents six races from the fifth and final day of the festival, including the 2.45 Lillie Langtry Stakes and 3.20 Stewards' Cup. <b>4.15</b> FA Community Shield Live (T) Liverpool v Manchester City (kickoff 5pm) <b>7.30</b> News (T) <b>7.45</b> Local News (T)</p>	<p><b>6.10 Cheers</b> (T) (R) Double bill. <b>7.05</b> The Big Bang Theory (T) (R) Triple bill. <b>8.20</b> The Simpsons (T) (R) Seven episodes. <b>11.55</b> Four in a Bed (T) (R) Five episodes. <b>2.30</b> Live Formula E London EPrix (T) Coverage of the 13th race of the season (start time 3pm). <b>4.30</b> A Place in the Sun (T) <b>5.0</b> Location, Location, Location (T) (R) <b>6.0</b> News (T) <b>6.30</b> A Royal Guide to... Fashion (T) <b>7.30</b> F1: Hungarian Grand Prix Qualifying Highlights (T) The battle for grid positions at the Hungaroring.</p>	<p><b>6.0 Milkshake! 10.0</b> The Smurfs (T) <b>10.10</b> SpongeBob SquarePants (T) (R) <b>10.20</b> Entertainment News (T) <b>10.25</b> Friends (T) (R) Five episodes. <b>12.50</b> Our Yorkshire Farm (T) (R) The girls buy a pony at a horse fair. <b>1.50</b> <b>FILM</b> Ruby Herring Mysteries: Silent Witness (Paul Ziller, 2019) (T) Mystery starring Taylor Cole. <b>3.35</b> Neighbours: The Finale (T) (R) <b>4.35</b> Neighbours Made Me a Star: From Ramsay St to Hollywood (T) (R) <b>6.05</b> News (T) <b>6.10</b> Inside Buckingham Palace (T) (R)</p>	<p><b>7.0 The Fight for Saturday Night</b> (T) (R) Former media executive Michael Grade tells a tale of skulduggery and dirty dealings as he explores how TV shows battle to win the crown for the best ratings on a Saturday night, looking at the many ways the most popular programmes attract viewers.</p>
<p><b>5.20 Commonwealth Games</b> (T) Clare Balding presents coverage of the second night of swimming at Sandwell. Arguably the biggest final of the night is the men's 200m freestyle final, with England's Tom Dean and Scotland's Duncan Scott expected to go head-to-head.</p>	<p><b>8.0 Kate Bush at the BBC</b> (T) A compilation of the singer's performances between 1978 and 1994. <b>9.0 The Kate Bush Story: Running Up That Hill</b> (T) (R) Exploring the singer's career and music from her 1978 debut single Wuthering Heights to her 2011 album <i>50 Words for Snow</i>.</p>	<p><b>8.0</b> <b>FILM</b> <i>Licence to Kill</i> (John Glen, 1989) (T) While on leave to attend CIA man Felix Leiter's wedding, 007 is asked to help with a secret mission to capture a notorious drug baron. Spy thriller starring Timothy Dalton, Robert Davi, Carey Lowell, Talisa Soto and Benicio Del Toro.</p>	<p><b>9.0</b> <b>FILM</b> <i>Le Mans '66</i> (James Mangold, 2019) (T) Oscar-winning drama based on the true story of the visionary American car designer Carroll Shelby and the fearless British-born driver Ken Miles. Matt Damon, Christian Bale and Jon Bernthal star.</p>	<p><b>8.0 Tommy Cooper: 30 Funniest Moments</b> (T) The most memorable events from the comic's career, including a selection of his funniest routines and one-liners – from entertaining the Duke of Edinburgh in 1955 to getting a laugh as he died live on stage, broadcast to the nation in 1984.</p>	<p><b>8.30 Bruce Forsyth's Generation Game</b> (T) (R) An episode of the classic gameshow originally broadcast in 1993. <b>9.30 The Two Ronnies Sketchbook</b> (T) (R) Messrs Corbett and Barker reminisce about sketches including Garlic Breath Party. Alison Moyet guests.</p>
<p><b>10.0 News</b> (T) Weather <b>10.20 Tonight at the Games</b> (T) JJ Chalmers and Isa Guha present the best of day two. <b>11.20</b> <b>FILM</b> <i>Man Up</i> (Ben Palmer, 2015) (T) A woman is mistaken for a stranger's blind date and decides to spend the evening with him. Romantic comedy with Lake Bell and Simon Pegg. <b>12.45 Weather</b> (T) <b>12.50</b> News (T)</p>	<p><b>10.0 Kate Bush at the BBC 1979</b> (T) (R) A Christmas special in which the star sings Them Heavy People, Madrigal, December and Man with the Child in His Eyes, and duets with Peter Gabriel. <b>10.45 Queens of Song at the BBC</b> (T) (R) <b>11.50 The Newsreader</b> (T) (R) (1 &amp; 2/6) Australian drama. <b>1.40</b> This Is BBC Two (T)</p>	<p><b>10.30 News</b> (T) Weather <b>10.44 Local News</b> (T) Weather <b>10.45 The Jonathan Ross Show</b> (T) (R) Memorable moments from recent series. <b>11.15 English Football League Highlights</b> (R) Action from the first round of fixtures. <b>1.10 Ideal World 3.0</b> Ainsley's Food We Love (T) (R) <b>3.25</b> Save Money: My Beautiful Green Home (T) (R)</p>	<p><b>12.0</b> <b>FILM</b> <i>American Assassin</i> (Michael Cuesta, 2017) (T) The survivor of a terrorist attack becomes a master of unarmed combat before the US government consider using him for black ops. Action thriller with Dylan O'Brien. <b>2.05</b> Kitchen Nightmares USA (R) <b>2.55</b> Couples CDWM (T) (R) <b>3.50</b> Hollyoaks Omnibus (T) (R)</p>	<p><b>10.0 The Big Fight Live: Kelly v Bastida</b> (T) Coverage of the bout for the vacant WBO International Super Welterweight title, held at Vertu Motors Arena in Newcastle. <b>12.05 999: Criminals Caught on Camera</b> (T) (R) <b>1.0</b> Entertainment News (T) <b>1.10</b> Live Casino (T) <b>3.10</b> 1996: The 30 Greatest Hits (T) (R)</p>	<p><b>10.30 Remember the Secret Policeman's Ball?</b> (T) (R) A celebration of the series of concerts staged in aid of Amnesty International. <b>11.45 What We Were Watching: Summer TV Classics</b> (T) (R) <b>12.45 Ever Decreasing Circles</b> (T) (R) <b>1.15</b> Keeping Up Appearances (T) (R) <b>1.45</b> The Cruise (T) (R) <b>2.15</b> The Fight for Saturday... (T) (R)</p>

Other channels

**BBC Three**  
7.0pm Commonwealth Games. Ayo Akinwolere introduces coverage of a wealth of sport on day two in Birmingham. The action includes boxing, cricket, gymnastics, rugby sevens, netball and hockey. **10.30** RuPaul's Drag Race Down Under **11.30** The Big Proud Party Agency **12.0** The Big Proud Party Agency **12.30** My Insta Scammer Friend **1.15** RuPaul's Drag Race Down Under **2.15** Freeze: Back on Thin Ice **2.55** Freeze: Back on Thin Ice **3.40** Zen Motoring

**Dave**  
6.0am Teleshopping **7.05** Scrapyard Supercar **7.55** Rick Stein: From Venice to Istanbul **8.55** Rick Stein's Taste of Shanghai **9.55** Top Gear Vietnam Special **11.30** Top Gear USA Special **12.30** Storage Hunters UK **1.0** Top Gear: Ambitious But Rubbish **2.0** Top Gear: Ambitious But Rubbish

**3.0** Red Bull Soapbox Race 2016 **4.0** Top Gear **5.0** Top Gear **6.0** Would I Lie to You? The Best Bits **6.40** Would I Lie to You? **7.20** Would I Lie to You? **8.0** Not Going Out **8.40** Not Going Out **9.20** Not Going Out **10.0** Sneakerhead **10.40** Would I Lie to You? **11.20** Would I Lie to You? **12.0** QI **1.0** Dave Gorman: Modern Life Is Goodish **2.0** Would I Lie to You? The Best Bits **2.30** Would I Lie to You? **3.0** Would I Lie to You? **4.0** Teleshopping

**E4**  
6.0am Black-ish **6.25** Black-ish **6.50** Black-ish **7.20** Black-ish **7.50** Black-ish **8.20** Black-ish **8.50** Don't Tell the Bride **9.55** Don't Spook the Bride **11.0** Ramsay's Kitchen Nightmares USA **12.0** Ramsay's Kitchen Nightmares USA **1.0** Ramsay's Kitchen Nightmares USA **2.0** Ramsay's 24 Hours to Hell and Back **3.0** The Big Bang Theory **3.30** The Big Bang Theory **3.55** The Big Bang Theory **4.25** The Big Bang Theory **4.55** The Big Bang Theory **5.25** The Big Bang Theory **5.50** The Big Bang Theory **6.20** The Big Bang Theory **6.45** **FILM** Bend It Like

Beckham (2002) **9.0** Celebrity Gogglebox **10.0** Gogglebox **11.05** Gogglebox **12.10** First Dates **1.15** First Dates at Christmas **2.20** Celebrity Gogglebox **3.15** Gogglebox **4.10** Don't Tell the Bride **5.05** Don't Spook the Bride

**Film4**  
11.0am **FILM** Carry on Cabby (1963) **12.50** **FILM** Snoopy and Charlie Brown: The Peanuts Movie (2015) **2.35** **FILM** Black Knight (2001) **4.25** **FILM** The Kid Who Would Be King (2019) **6.50** **FILM** Mission: Impossible (1996) **9.0** **FILM** Jason Bourne (2016) **11.25** **FILM** Commando (1985) **1.15** **FILM** Independence Day (1996)

**ITV2**  
6.0am World's Funniest Videos **6.35** Coronation Street Omnibus **9.20** Secret Crush **10.20** Secret Crush **11.30** Dress to Impress **1.30** Take Me Out 80s Special **2.30** **FILM** The Sisterhood of the Traveling Pants 2 (2008) (FYI Daily is at 3.35) **4.50** **FILM** The Smurfs (2011) (FYI Daily is at 5.50) **6.55** **FILM** Bruce Almighty

(2003) (FYI Daily is at 7.55) **9.0** Love Island: Unseen Bits **10.05** Olivia Attwood: Getting Filthy Rich **11.05** Family Guy **11.35** Family Guy **12.05** American Dad! **12.35** American Dad! **1.05** Emergency Nurses: A&E Stories **2.0** Hey Tracey! **2.55** Unwind With ITV **3.0** Teleshopping

**Sky Max**  
6.0am Supergirl **7.0** Supergirl **8.0** Supergirl **9.0** Grimm **10.0** Grimm **11.0** Grimm **12.0** Grimm **1.0** Hawaii Five-0 **2.0** Hawaii Five-0 **3.0** Hawaii Five-0 **4.0** Hawaii Five-0 **5.0** The Flash **6.0** SWAT **7.0** NCIS: Los Angeles **8.0** A League of Their Own **9.0** The Lazarus Project **10.0** Strike Back: Silent War **11.0** Banshee **12.0** The Force: Manchester **1.0** Brit Cops: Law & Disorder **2.0** Road Wars **3.0** DC's Legends of Tomorrow **4.0** Stop, Search, Seize **5.0** Stop, Search, Seize

**Sky Arts**  
6.0am Arts Uncovered **6.10** La Bayadère **8.30** Tales of the Unexpected **9.0** Tales of the Unexpected **9.30** Tales of the Unexpected **10.0** Tales

of the Unexpected **10.30** Tales of the Unexpected **11.0** Celebrity Portrait Artist of the Year **12.0** Classic Albums **1.0** Johnny Cash - Behind Prison Walls **2.0** Johnny Cash: The Man in Black in Britain **3.0** **FILM** Elvis on Tour (1972) **4.45** The Great Songwriters **5.45** Queen - Live at Wembley **7.0** **FILM** Live a Little, Love a Little (1968) **8.45** **FILM** The Trouble With Girls (1969) **10.40** **FILM** Elvis: That's the Way It Is (1970) **12.30** The Smile: Forget Everything You Knew... A Debut Concert in London **1.45** Radiohead: Austin City Limits **3.0** Pulp Live **4.0** Rolling Stone: Stories from the Edge **5.0** Guy Garvey: From the Vaults

**Sky Atlantic**  
6.0am Storm City **7.0** Storm City **8.0** Storm City **9.0** Storm City **10.0** Your Honor **11.05** Your Honor **12.10** Your Honor **1.15** Your Honor **2.20** Your Honor **3.30** Billions **4.35** Billions **5.40** Billions **6.45** Billions **7.50** Billions **9.0** Game of Thrones **10.35** Game of Thrones **12.10** Game of Thrones **1.45** Babylon Berlin **2.55** In Treatment **3.20** In Treatment **4.0** Fish Town **5.0** Fish Town

On the radio

**Radio 3**  
7.0am Breakfast. With Elizabeth Alker. **9.0** Record Review. Louise Blain chooses five essential recordings of gaming music ahead of next week's Gaming Prom and explains why you need to hear them. **11.45** New Generation Artists Summer Showcase. The pianist Tom Borrow plays Schumann's Fantasie in C and the mezzo Helen Charlston performs a group of Brahms songs. (3/8) **12.30** This Classical Life: Jess Gillam With...JP Saxe at Latitude **1.0** Inside Music: Kevin John Edusei **3.0** Sound of Cinema: Stranger Things About the Eighties **4.0** BBC Proms. Alice Farnham conducts the BBC Concert Orchestra live at Battersea Arts Centre in new pieces by BBC Young Composer winners. **5.0** Womad Live 2022. With Lopa Kothari. **6.15** J to Z. Concert highlights from the bassist Christian McBride's new quintet,

live at SF Jazz. **7.30** BBC Proms. Dukas: The Sorcerer's Apprentice. Respighi: Fountains of Rome. 8pm Interval. 8.25 Puccini: Il tabarro (Concert performance, in Italian). George Gagnidze (Michele: baritone), Natalya Romaniv (Giorgetta: soprano), Ivan Gygazov (Luigi: tenor), Daniela Barcellona (La Frugola: mezzo-soprano), other prinipals, Halle, Sir Mark Elder. **10.0** New Music Show. Includes an in-depth interview with Alexander Goehr. **12.0** Freeness **1.0** Through the Night

**Radio 4**  
6.0am News and Papers **6.07** Open Country: A New Road for Kerrera (R) **6.30** Farming Today This Week **7.0** Today **9.0** Saturday Live **10.30** The Kitchen Cabinet: Swansea (3/7) **11.0** The Briefing Room (R) **11.30** From Our Own Correspondent **12.0** News **12.01** (LW) Shipping Forecast **12.04** Surviving the Cost of Living: Students. Intergenerational chats connected to the cost of living crisis. (1/4) **12.30** Party's Over (R) (1/6) **1.0** News **1.10** Any Questions? (R) **2.0** Any Answers? **2.45** 28ish Days Later: The Lessons We Learn

(27/28) **3.0** Drama: Women in Love, Part Two, by DH Lawrence. Dramatised by Ian Kershaw. (R) (4/4) **4.0** Weekend Woman's Hour **5.0** Saturday PM **5.30** Boris: The Early MP Years. With Adam Fleming. (4/8) **5.54** Shipping Forecast **6.0** News **6.15** Loose Ends. Anneka Rice and Athena Kugblenu are joined by Travis Alabanza and George Fouracres. Music from St Paul & The Broken Bones and Comorian. **7.0** Profile **7.15** The Infinite Monkey Cage: Brains (6/7) **8.0** Archive on 4: Generation Games **9.0** Drama: Tumanbay - The Fires, by Mike Walker. (R) (8/8) **9.45** Rabbit at Rest. By John Updike. (R) (9/10) **10.0** News **10.15** The Moral Maze (R) **11.0** The 3rd Degree: Lancaster University (R) (6/6) **11.30** Tongue and Talk: The Dialect Poets - Portsmouth (R) (2/4) **12.0** News **12.15** Living With the Gods: Replicating the Divine (R) (17/30) **12.30** Commonwealth Stories: We Do Everything for You, by Kevin Jared Hosein. (R) (2/3) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News **5.43** Bells on

Sunday: Cathedral Church of St Philip, Birmingham **5.45** Profile (R)

**Radio 4 Extra**  
**6.0am** Who Shot Ada Tansey? **7.15** The Man With the Red Beard **7.30** Great Lives (1) **8.0** The Write Stuff (5/6) **8.30** North By Northamptonshire (2/6) **9.0** How to Have a Hit Show **12.0** Josh Howie's Losing It (1/6) **12.30** Heated Rollers (1/6) **1.0** Beckett's Last Tapes **2.0** Life: An Idiot's Guide (1/4) **2.30** Daydream Believers **3.0** The Hudson and Pepperdine Show (5/5) **3.30** The Museum of Everything (1/6) **4.0** Who Shot Ada Tansey? **5.15** The Man With... **5.30** Great Lives (1) **6.0** Turn, Turn, Turn **6.45** Ghost Stories By MR James (3/5) **7.0** How to Have a Hit Show **10.0** Saturday Night Fry (6/6) **10.30** Life... **11.0** The Simon Day Show (5/6) **11.30** Old Harry's Game (3/6) **12.0** Turn, Turn, Turn **12.45** Ghost Stories By MR James (3/5) **1.0** Beckett's Last Tapes **2.0** Life... **2.30** Daydream Believers **3.0** Hudson and Pepperdine **3.30** The Museum of Everything (1/6) **4.0** Who Shot Ada Tansey? **5.15** The Man With... **5.30** Great Lives



# Today's television



**Better Things**  
**BBC Two, 10.50pm**  
*Sam volunteers to read at a school*

BBC One	BBC Two	ITV	Channel 4	Channel 5	BBC Four
<p><b>6.0</b> <b>Breakfast</b> (T) <b>9.0</b> News (T) <b>10.0</b> Sunday Morning Live (T) <b>11.0</b> Homes Under the Hammer (T) (R) <b>12.0</b> Bargain Hunt (T) (R) <b>1.0</b> News (T) <b>1.10</b> Weather for the Week Ahead (T) <b>1.15</b> Songs of Praise (T) <b>1.50</b> Lifeline (T) <b>2.0</b> Athletics: World Championships (T) (R) Jeanette Kwakye presents another chance to see day nine at the Hayward Field in Eugene, Oregon. <b>5.35</b> News (T) <b>5.50</b> Regional News and Weather (T) <b>6.0</b> Countryfile (T) <b>7.0</b> Antiques Roadshow (T) (R)</p>	<p><b>6.50</b> <b>Gardeners' World</b> (T) (R) <b>7.50</b> Countryfile (T) (R) <b>8.45</b> Beechgrove (T) <b>9.15</b> Weatherman Walking (T) <b>9.45</b> Best Bites (T) <b>11.15</b> The Hairy Bikers' Asian Adventure (T) (R) <b>12.15</b> <b>FILM</b> Up Periscope (Gordon Douglas, 1959) Second world war naval adventure. (T) <b>2.0</b> <b>FILM</b> Reach for the Sky (Lewis Gilbert, 1956) Douglas Bader biopic with Kenneth More. (T) <b>4.15</b> Flog It! (T) (R) <b>5.0</b> Inside the Factory (T) (R) <b>6.0</b> Why Buildings Collapse (T) (R) <b>7.0</b> Incredible Journeys With Simon Reeve (T) (R)</p>	<p><b>6.0</b> <b>CITV 8.25</b> News (T) <b>8.30</b> Vick Hope's Breakfast Show (T) <b>9.25</b> Ainsley's Food We Love (T) <b>9.55</b> Jeremy Pang's Asian Kitchen (T) (R) <b>11.0</b> Simply Raymond Blanc (T) (R) <b>12.0</b> News and Weather (T) <b>12.15</b> Midsomer Murders (T) (R) <b>2.15</b> Alan Carr's Epic Gameshow: Celebrity Special (T) (R) <b>3.15</b> The Chase Celebrity Special (T) (R) <b>4.20</b> <b>FILM</b> Goldfinger (Guy Hamilton, 1964) (T) <b>6.30</b> News and Weather (T) <b>6.45</b> Local News and Weather (T) <b>7.0</b> Tipping Point: Lucky Stars (T) (R)</p>	<p><b>6.15</b> <b>Cheers</b> (T) (R) <b>6.40</b> Everybody Loves Raymond (T) (R) Triple bill. <b>7.55</b> The Simpsons (T) (R) Double bill. <b>9.0</b> W Series Motor Racing (T) <b>9.30</b> Sunday Brunch (T) <b>12.30</b> The Simpsons (T) (R) Double bill. <b>1.30</b> <b>FILM</b> Stuart Little 2 (Rob Minkoff, 2002) (T) <b>3.05</b> <b>FILM</b> How to Lose a Guy in 10 Days (Donald Petrie, 2003) (T) <b>5.15</b> A Place in the Sun (T) <b>6.0</b> News (T) <b>6.30</b> F1: French Grand Prix Highlights (T) The best of the action from the 12th round, held at Circuit Paul Ricard in Le Castellet.</p>	<p><b>6.0</b> <b>Milkshake!</b> <b>10.0</b> Smurfs (T) <b>10.15</b> SpongeBob SquarePants (T) (R) <b>10.40</b> Friends (T) (R) Five episodes. <b>1.10</b> Dogs Behaving (Very) Badly (T) (R) <b>3.10</b> Watercolour Challenge (T) (R) <b>5.05</b> Cruising India With Jane McDonald (T) (R) <b>6.55</b> News (T) <b>7.0</b> Billion Dollar Holiday City (T) (2/4) Gordon Prouty prepares for 2,000 Celtic football fans at the Westgate Hotel in Las Vegas – among them one who heads for the tables despite having lost £500,000 in the past.</p>	<p><b>7.0</b> <b>Lucy Worsley: Elizabeth I's Battle for God's Music</b> (T) (R) The presenter tells the story of choral evensong, which was instigated by Henry VIII during the tumultuous and violent English Reformation. She also recounts how Elizabeth I and her two siblings were shaped by the changes their father brought about.</p>
<p><b>8.0</b> <b>FILM</b> <b>Emma</b> (Autumn de Wilde, 2020) (T) In Regency-era England, wealthy Emma Woodhouse proceeds to interfere in the romantic affairs of her friends. Adaptation of Jane Austen's novel, starring Anya Taylor-Joy, Johnny Flynn, Mia Goth, Bill Nighy and Josh O'Connor.</p>	<p><b>8.0</b> <b>Live Athletics: World Championships</b> (T) Opening session of the 10th and final day. <b>9.0</b> <b>The Newsreader</b> (T) (1 &amp; 2/6) Australian drama about a young male TV reporter and a female newsreader in the 1980s. Halley's comet is approaching, and change is in the air.</p>	<p><b>8.0</b> <b>Murder in Provence</b> (T) (2/3) Now working as a consultant for the police, Marine helps Antoine and Hélène investigate the death of an aristocrat found dead at his crumbling chateau. But just when the team think they've got their suspects nailed, another body is found.</p>	<p><b>9.0</b> <b>Paul Hollywood Eats Mexico</b> (T) (3/3) The broadcaster concludes his trip with a look at the origins of chocolate, discovers why Mexican cola is fashionable in the US, visits Mexico's most celebrated mezcal distillery and enjoys a night in a traditional cantina.</p>	<p><b>8.0</b> <b>Million Pound Motorhomes</b> (T) (1/10) New series. Matt Allwright gives viewers a tour of his campervan. Tomi Adebayo reviews three portable barbecues. <b>9.0</b> <b>The Cruise</b> (T) As the ship docks in the Bahamas, word spreads that the Duke and Duchess of Cambridge are also visiting.</p>	<p><b>8.0</b> <b>A Royal Music Celebration at the Proms</b> (T) Barry Wordsworth conducts the BBC Concert Orchestra and Singers. Highlights include Handel's coronation anthem Zadok the Priest, Parry's I Was Glad, which ushered the Duchess of Cambridge down the aisle, and a song by Henry VIII.</p>
<p><b>10.0</b> <b>News</b> (T) <b>10.25</b> <b>Regional News</b> (T) Weather <b>10.30</b> <b>FILM</b> <b>The Mule</b> (Clint Eastwood, 2018) (T) Drama starring Clint Eastwood and Bradley Cooper. <b>12.20</b> <b>The Hit List</b> (T) (R) <b>1.05</b> Live Athletics (T) The 10th and final day 10 in, Eugene, Oregon. <b>4.35</b> Weather for the Week Ahead (T) <b>4.40</b> News (T)</p>	<p><b>10.50</b> <b>Better Things</b> (T) (3/10) Max is grateful for Rich's unquestioning support. <b>11.20</b> <b>ODI Cricket Highlights</b> (T) England v South Africa – Third ODI. <b>12.20</b> <b>FILM</b> <b>All the President's Men</b> (Alan J Pakula, 1976) (T) Political drama. <b>2.35</b> Sign Zone: Super Telescope (T) (R) <b>3.35</b> Frontline Fightback (T) (R)</p>	<p><b>10.0</b> <b>News</b> (T) Weather <b>10.20</b> <b>Long Lost Family Special</b> (T) (R) Tracing the descendants of first world war soldiers. <b>11.10</b> <b>Heathrow: Britain's Busiest Airport</b> (T) (R) <b>12.0</b> <b>Shop: Ideal World 3.0</b> Motorsport UK (T) (R) <b>3.50</b> Unwind With ITV <b>5.05</b> Tour de France Highlights (R) Stage 21 – Final Race</p>	<p><b>10.0</b> <b>Gogglebox</b> (T) (R) An episode from March 2020. <b>11.0</b> <b>First Dates</b> (T) (R) <b>12.0</b> <b>FILM</b> <b>Sahara</b> (2005) (T) Adventure starring Matthew McConaughey. <b>2.05</b> Kitchen Nightmares USA (T) (R) <b>2.55</b> Come Dine With Me (T) (R) Five episodes. <b>5.10</b> Beat the Chef (T) (R) <b>5.35</b> Find It, Fix It, Flog It (T) (R)</p>	<p><b>10.0</b> <b>Secret Life of the Holiday Resort</b> (T) A wedding takes place at the resort. Last in the series. <b>10.55</b> <b>Greatest Hits of the 80s</b> (T) (R) (2/2) <b>12.30</b> <b>Whitney: Secrets Behind the Songs</b> (T) (R) <b>1.15</b> The Live Casino Show (T) <b>3.25</b> Motorway Cops (T) (R) <b>4.15</b> The Yorkshire Vet (T) (R) <b>5.10</b> Wildlife SOS (T) (R)</p>	<p><b>10.0</b> <b>Janet Baker: In Her Own Words</b> (T) (R) The classical singer looks back on her life and career. <b>11.30</b> <b>Dame Janet Baker Sings</b> (T) <b>12.15</b> <b>Benjamin Britten on Camera</b> (T) (R) <b>1.15</b> The Cruise (T) (R) <b>1.45</b> Lucy Worsley: Elizabeth I's Battle for God's Music (T) (R) <b>2.45</b> Charles I: Killing a King (T) (R) (2/3)</p>

## Other channels

### BBC Three

**7.0pm** EastEnders **7.30** EastEnders **8.0** Hungry for It **9.0** Live Athletics: World Championships. The 10th and final day on Hayward Field in Eugene, Oregon. **10.0** Gambling: A Game of Life and Death **10.50** Who Stole Tamara Ecclestone's Diamonds? **11.45** Eddie Hall: The Beast v the Mountain **12.45** Hungry for It **1.45** Freeze: Back on Thin Ice **2.30** Freeze: Back on Thin Ice **3.15** Eating With My Ex

### Dave

**6.0am** Teleshopping **7.10** Modern Wheels Or Classic Steals **7.35** Modern Wheels Or Classic Steals **8.0** Rick Stein's German Bite **9.0** Eddie Eats America **9.30** Eddie Eats America **10.0** Top Gear **11.0** Red Bull Soapbox Race: World's Greatest Moments **1.0** Special Ops: Crime Squad UK **2.0** Exploration Volcano **3.0** Top Gear: Ambitious But Rubbish **4.0** Room

101 **4.40** Room 101 **5.20** Room 101 **6.0** Exploration Volcano **7.0** Special Ops: Crime Squad UK **8.0** QI **9.0** Have I Got a Bit More News for You **10.0** Room 101 **10.40** QI **11.20** QI **12.0** Alan Davies: As Yet Untitled **1.0** QI XL **2.0** Mock the Week **2.35** Mock the Week **3.20** Insert Name Here **4.0** Teleshopping

### E4

**6.0am** Hollyoaks Omnibus **8.30** Kitchen Nightmares USA **9.30** Kitchen Nightmares USA **10.30** Kitchen Nightmares USA **11.30** Hotel Hell **12.30** The Big Bang Theory **1.0** The Big Bang Theory **1.30** The Big Bang Theory **1.55** The Big Bang Theory **2.25** The Big Bang Theory **2.55** The Big Bang Theory **3.25** The Big Bang Theory **3.50** The Big Bang Theory **4.20** The Big Bang Theory **4.50** The Big Bang Theory **5.20** The Big Bang Theory **5.50** The Big Bang Theory **6.20** The Big Bang Theory **6.45** **FILM** Bend It Like Beckham (2002) **9.0** **FILM** Kingsman: The Golden Circle (2017) **11.40** The Inbetweeners **12.15** The Inbetweeners **12.50** Derry Girls **1.55** Gogglebox **2.50** The

Inbetweeners **3.15** The Inbetweeners **3.40** Hollyoaks Omnibus

### Film4

**11.0am** **FILM** Crack in the World (1965) **12.55** **FILM** Harry and the Hendersons (1987) **3.10** **FILM** Flight of the Navigator (1986) **5.0** **FILM** Black Knight (2001) **6.55** **FILM** Gifted (2017) **9.0** **FILM** Mission: Impossible (1996) **11.15** **FILM** The Escapist (2008) **1.20** **FILM** The American Friend (1977)

### ITV2

**6.0am** Totally Bonkers Guinness World Records **6.30** Love Bites **7.30** Love Bites **8.30** Dress to Impress **9.25** Dress to Impress **10.30** Dress to Impress **11.25** Family Fortunes **12.30** You've Been Framed and Famous! Gold **1.30** **FILM** The Sisterhood of the Traveling Pants (2005) (FYI Daily is at 2.30) **3.50** **FILM** The Smurfs (2011) (FYI Daily is at 4.50) **5.55** **FILM** Bruce Almighty (2003) (FYI Daily is at 6.55) **8.0** Emergency Nurses: A&E Stories **9.0** Love Island **10.0** Love Island: Aftersun **11.05** Family Guy **11.35** Family Guy **12.05** American

Dad! **12.35** American Dad! **1.05** The Stand Up Sketch Show **1.35** The Emily Attack Show **2.20** Totally Bonkers Guinness World Records **2.50** Unwind With ITV **3.0** Teleshopping

### Sky Max

**6.0am** Highway Cops **6.30** Highway Cops **7.0** The Flash **8.0** The Flash **9.0** The Flash **10.0** The Flash **11.0** NCIS: New Orleans **12.0** NCIS: New Orleans **2.0** NCIS: New Orleans **3.0** Grimm **4.0** Grimm **5.0** Grimm **6.0** Grimm **7.0** A League of Their Own Road Trip: Dingle to Dover **8.0** An Idiot Abroad **9.0** SWAT **10.0** NCIS: Los Angeles **11.0** SEAL Team **12.0** The Force: Manchester **1.0** Road Wars **2.0** Road Wars **3.0** Brit Cops: Law & Disorder **4.0** Air Ambulance ER **5.0** Stop, Search, Seize

### Sky Arts

**6.0am** Lucia Di Lammermoor **8.35** Tales of the Unexpected **9.05** Tales of the Unexpected **9.35** Tales of the Unexpected **10.05** Tales of the Unexpected **10.35** Tales of the Unexpected **11.0** More Than This: The Story of Roxy Music **12.0** Soul II Soul: Club Classics

Vol 1 **1.0** André Rieu: Welcome to My World **2.0** Rod Stewart: It Had to Be You - The Great American Songbook **4.0** The Art of the Album Cover **5.50** Alanis Morissette: Live in Concert **7.0** Soundtracks: Songs That Defined History **8.0** Alfred Hitchcock Presents **8.30** Alfred Hitchcock Presents **9.0** **FILM** Jeff Wayne's Musical Version of the War of the Worlds (2012) **11.10** Otis Redding: Music Icons **11.40** The Ramones: Music Icons **12.10** Classic Albums **1.10** Supertramp: Live in Paris '79 **3.10** The Great Songwriters **4.10** Soundtracks: Songs That Defined History **5.0** Guy Garvey: From the Vaults

### Sky Atlantic

**6.0am** Urban Secrets **7.0** Urban Secrets **7.50** Urban Secrets **8.40** Urban Secrets **9.30** Empire Falls **11.40** Empire Falls **1.15** The Newsroom **2.20** The Newsroom **3.30** Billions **4.35** Billions **5.40** Billions **6.45** Billions **7.50** Billions **9.0** Westworld **10.05** The Baby **10.40** The White Lotus **11.50** Game of Thrones **1.20** In Treatment **2.0** Westworld **3.10** In Treatment **4.10** Fish Town **5.0** Fish Town

## On the radio

### Radio 3

**7.0am** Breakfast. With Martin Handley. **9.0** Sunday Morning. Sarah Walker's choices today include a cinematic score from Maurice Jarre and a Mysliveček string quartet. **12.0** Private Passions: Hayley Mills (R) **1.0** BBC Proms: Proms in Belfast. The Hebrides Ensemble play pieces by Ravel, Messiaen and Xenakis. (R) **2.0** The Early Music Show: Heaven's Joy. Paolo Pandolfo and Amélie Chemin perform virtuoso viol duets. **3.0** Choral Evensong (R) **4.0** Jazz Record Requests **5.0** Words and Music: Birmingham **6.30** BBC Proms. Ethel Smyth: The Wreckers. Philip Horst (bass-baritone: Pascoe), James Rutherford (baritone: Lawrence), Rodrigo Porras Garulo (tenor: Mark), Lauren Fagan (soprano: Avis), Donovan Singletary (baritone: Harvey), Marta Fontanals-Simmons (mezzo: Jack),

Karis Tucker (mezzo: Thirza), Glyndebourne Festival Opera, London Philharmonic, Robin Ticciati. **11.0** World of Classical: Nationhood and New Sounds (3/3) **12.0** Classical Fix: Owain Wyn Evans **12.30** Through the Night

### Radio 4

**6.0am** News **6.05** Something Understood: Life in a Seminary (R) **6.35** On Your Farm: Bridging the Skills Gap. With Anna Jones. (4/11) **7.0** News **7.0** Sunday Papers **7.10** Sunday **7.54** Radio 4 Appeal: Plant Your Future. With Frances Tophill. **8.0** News **8.0** Sunday Papers **8.10** Sunday Worship **8.48** A Point of View (R) **8.58** Tweet of the Day **9.0** Broadcasting House **10.0** The Archers Omnibus. LW: **10.45** TMS: England v South Africa - Men's Third ODI. 12.01; 5.54 Shipping Forecast. FM: **11.15** \$Desert Island Discs (12/14) **12.0** News **12.04** I'm Sorry I Haven't a Clue (R) (2/6) **12.32** The Food Programme: Sandor Katz - Fermentation Journeys. Dan Saladino talks to the American DIY food activist. **1.0** The World This Weekend **1.30** The Listening Project Omnibus (R) **2.0**

Gardeners' Question Time (R) **2.45** 28ish Days Later: In the Moonlight (21/28) **3.0** Drama: Separate Tables - By the Window. The first of Terence Rattigan's linked pair of one-act plays. Shaun Dooley, Naomi Frederick and Nathalie Armin star. (1/2) **4.0** Open Book **4.30** Tongue and Talk: The Dialect Poets - Portsmouth. With Maggie Sawkins. (2/4) **5.0** Welcome to Rwanda (R) **5.40** Profile (R) **5.54** Shipping Forecast **6.0** News **6.15** Pick of the Week. With Neil Nunes. LW & FM: **7.0** The Archers **7.15** Alexei Sayle's Strangers on a Train: Bristol to Penzance (3/6) **7.45** Three Fires: Girolamo Defeated, by Denise Mina. (2/5) **8.0** Feedback (R) **8.30** Last Word (R) **9.0** Money Box (R) **9.25** Radio 4 Appeal: News **12.15** Sideways: War Games in the Pink Tower (R) (2/4) **12.45** Bells on Sunday: Minster Church of Kingston-upon-Hull, East Yorks (R) **12.48** Shipping Forecast **1.0** As World Service **5.20** Shipping Forecast **5.30** News

**5.43** Prayer for the Day **5.45** Farming Today **5.58** Tweet of the Day (R)

### Radio 4 Extra

**6.0am** Melmoth Omnibus (2/2) **7.20** Where Angels Fear to Tread (1/10) **8.30** Floggit's (4/6) **9.0** The Code of the Woosters (5/7) **9.30** Coming Alive (1/6) **10.0** Desert Island Discs **10.45** David Attenborough's Life Stories **11.0** The Moth Radio Hour (6/8) **12.0** Poetry Extra **12.30** Ability (2/4) **1.0** How Not to Be a Boy Omnibus **2.20** Self Control Omnibus (1/2) **3.30** Non Stop Party People **4.0** The Snow Goose **5.0** Poetry Extra **5.30** Ability (2/4) **6.0** Fear on Four (8/8) **6.30** Night Terrace (8/8) **7.0** The Moth Radio Hour (6/8) **8.0** The Snow Goose **9.0** Desert Island Discs **9.45** Life Stories **10.0** Ability (2/4) **10.30** Delve Special (3/4) **11.0** The Hudson and Pepperdine Show (5/5) **11.30** The Museum of Everything (1/6) **12.0** Fear on Four (8/8) **12.30** Night Terrace (8/8) **1.0** How Not to Be a Boy Omnibus **2.20** Self Control Omnibus (1/2) **3.30** Non Stop Party People **4.0** The Snow Goose **5.0** Poetry Extra **5.30** Ability (2/4)